

THE RHETORICAL FUNCTION OF THE PARABLE DISCOURSE IN MATTHEW 13

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Declaration

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

Signature:

Date: September 2, 1996

Summary

This thesis deals with a *reinvention of rhetorical criticism and its application to the parable discourse*. The first part of this study examines the theoretical background of rhetoric, and shows that rhetoric emerged as a disciplinary discourse after *mythos* and *logos*, and was used as the first systematic hermeneutical method. Rhetoric has developed in two directions: *influence* and *system*. Influence study keeps to the tradition of classical rhetoric, while *system* study covers the system of rhetoric by integrating classical rhetoric with modern human and social sciences. Through this process, rhetorical criticism has been established as a theory and a method for biblical study. Its focus has shifted from *rhetoric restrained* to *rhetoric revalued/reinvented*, a shift toward social/practical criticism from hermeneutics.

Moreover, rhetorical criticism has begun to treat text as a dialogic, collaborate art or social activity rather than as a mere instrument of persuasion in the monologic scheme of speaker-message-audience, and occupies a prime position in biblical studies in the mode of either *one-dimensional* or a *comprehensive multi-dimensional* approach. It is clear that there has been a shift in the application of rhetorical criticism from the *performance* of rhetorical discourse to its *archaeology (inventio)*.

The second part investigates the parable discourse. I suggest that Jesus' parables are not rhetorical discourses of either the dominant Jewish or the dominant Hellenistic-Roman culture. Rather, it is a rhetorical discourse of the *Christian subculture*. In addition, Jesus' parables in Matthew 13 are not merely grouped but woven into a *textus* which has a rhetorical structure centred on a basic unit (*chreia*) to be elaborated. The parable discourse thus takes the *pattern of chreia elaboration*, and occupies the representative position in Matthew.

Against this background, this thesis formulates **dialogic rhetoric**, as a mode of reinvented rhetoric which deals with invention, for studying *the rhetorical function of the parable discourse in Matt 13*. Dialogic rhetoric combines Burkean pentadic criticism, Bakhtinean dialogic and the social scientific approach. This method differs from the recent historico-critical reading, the semiotic reading, the pragmatic reading in the study of the parable discourse, and also from the structural study carried out by discourse (colon), chiastic and triadic analysis.

Dialogic rhetorical criticism has two dimensions. *Centripetal* rhetoric investigates various rhetorical strategies such as chreia elaboration, figures of dialogism, honour and shame, spatial arrangement, and dyadic personae. Multiple scenes, agents, acts, agencies and purposes in the parable discourse provide a special opportunity for Burkean critique. *Centrifugal* rhetoric examines the relationship between the parable discourse and two groups of discourses. The first group includes Matt 12:46-50 and Matt 13:54-58 which frame the parable discourse, and the second comprises Jesus' other great discourses which, together with the parable discourse, provide key elements within the chiasm of Matthew's Gospel.

In final assessment, I define the nature of Christian culture as represented in the parable discourse in terms of *response to the world*. The parable discourse configures conversionist, revolutionist and gnostic-manipulationist responses, particularly to the Hellenistic-Roman world of the first century. Therefore, I propose that the parable discourse has the function of separating the disciples from the crowds, and then promoting the building of community.

Opsomming

Hierdie proefskrif handel oor die *herontdekking van retoriese kritiek en die toepassing daarvan op die gelykenis-materiaal*, en val uiteen in twee afdelings: die teoretiese agtergrond van retoriek en die navorsing van gelykenis-materiaal.

Die eerste afdeling van hierdie proefskrif behandel die teoretiese agtergrond van retoriek. Retoriek het ontwikkel as 'n dissiplinêre diskoers na *mythos* en *logos*, en het gefunksioneer as die eerste sistematiese hermeneutiese metode. Dit word tans op twee maniere nuut omskryf: die sogenaamde *invloed*-studie staan in die tradisie van klassieke retoriek, terwyl die sogenaamde *sisteem*-studie klassieke retoriek integreer met moderne menslike en sosiale wetenskappe. Die retoriese aard van Bybelse materiaal is vroeg reeds raakgesien, maar is nou algemeen bevestig. Retoriese kritiek as teorie en metode het ontwikkel vanaf *beperkte retoriek* na 'n *herontdekte retoriek* en word daarom nou beskou as sosiale aktivisme of praktiese kritiek op meta-hermeneutiese vlak.

'n Teks word deesdae beskou as dialogiese, kollaboratiewe kuns of sosiale aktiwiteit eerder as oorredingsinstrument in die monologiese skema: spreker-boodskap-gehoor. Retoriese kritiek, hetsy as 'n enkelvoudige of 'n omvattende benadering, beklee dus 'n eersterangse posisie in die Bybelwetenskap. Dit is duidelik dat daar 'n ontwikkeling plaasgevind het in die toepassing van retoriek vanaf die performatiewe aard van die retoriese diskoers na die argeologie daarvan (*inventio*).

Die tweede afdeling van hierdie proefskrif ondersoek die gelykenis-materiaal. Ek meen dat die gelykenisse van Jesus nie die retoriese diskoers van die dominante Joodse of Hellenisties-Romeinse kulture is nie, maar eerder die retoriese diskoers van die *Christelike subkultuur*. Verder is die gelykenisse in Matt 13 nie bloot saamgevoeg nie, maar ingewef deur middel van 'n *textus* met 'n retoriese struktuur wat bestaan uit 'n basiese eenheid (*chreia*) met uitbreidings. Die gelykenis-materiaal neem dus die vorm aan van *chreia uitbreiding*, en neem die representatiewe posisie in Matteus in.

Hierdie proefskrif postuleer **dialogiese retoriek** as 'n vorm van herontdekte retoriek, met klem op *inventio*, vir die studie van die *retoriese funksie van die gelykenisrede* in Matt 13. So gesien, kombineer dialogiese retoriek Burke se vyfledige kritiek, Bakthin se dialogiese benadering en die sosiaal-wetenskaplike benadering. Hierdie metode word gekontrasteer met die onlangse histories-kritiese, semiotiese en pragmatiese benaderings in die gelykenisnavorsing, asook die strukturele benadering soos dit manifesteer in diskoers, chiasiese en triadiese analise.

Dialogiese retoriese kritiek vertoon twee dimensies: sentripetaal en sentrifugaal. *Sentripetale* retoriek ondersoek verskeie retoriese strategieë soos *chreia uitbreiding*, dialogiese styl, eer en skande, ruimtelike inkleding en diadiese persoonlikheidstipes. 'n Veelvoud van plekke, agente, handeling en bedoeling in die gelykenis-materiaal maak die gelykenisrede besonder ontvanklik vir Burkeaanse kritiek. *Sentrifugale* retoriek ondersoek die verhouding tussen die gelykenisrede en twee ander diskoerse; Matt 12:46-50 en Matt 13:54-58 wat die gelykenisrede omraam, asook die ander toesprake van Jesus wat sleutelposisies binne die chiasiese struktuur van Matteus se Evangelie beklee.

As finale bevinding, word die aard van die Christelike kultuur soos aangebied in die gelykenisrede in terme van 'n *antwoord aan die wêreld* gedefinieer. Die gelykenisrede artikuleer bekerings-, revolusie- en gnosties-manipulasie-reaksies in terme van die eerste-eeuse Hellenisties-Romeinse wêreld. Gevolglik, stel ek voor dat die gelykenisrede die funksie vervul om die dissipels van die skare af te sonder, en om gemeenskapsbou te bevorder.

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who went in great peace to The Father
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1 Introduction

1.1 Problems

This study addresses researchable problems in two areas. Firstly, in the area of biblical studies a *reinvented* rhetorical criticism has been called for (Wuellner 1993; Robbins [1995]). Rhetorical criticism is the oldest hermeneutical tool and has been used since the third century BC (Wuellner 1989:2). It was the first systematic hermeneutical method (Heidegger 1962:178). For the study of the Bible, rhetorical criticism has been used since the early Christian period and has become a critical construct as a method and as a theory through the process of its utilisation. At the same time it has widened its boundaries and become integrated with neighbouring disciplines. As a result, an appropriate rhetorical criticism must be found for the study of the Bible.

The second area of study looks at Jesus' parables. Here the author's own rhetorical strategy must be determined, because the parable is essentially rhetoric, a form of communication, and because the isolation of the parable from the rhetorical context distorts its meaning. Rhetorical criticism focuses on the rhetoricity of the parable and the author's rhetorical interest. It rejects the isolation of the parable from the rhetorical context of the text, and thus leads the interpreter to canonical approach. The following two sections will elaborate these ideas.

1.1.1 Rhetorical Criticism

The rhetoricity of the Bible is increasingly accepted by biblical scholars who also recognise the importance of rhetorical criticism as a theory and as a method for examining biblical literature, and in particular, the New Testament. Thus rhetorical criticism has become a critical construct. Its main fields of application hitherto were in epistolary discourse and speech rather than in narrative discourse.

Recently, however, this method has merged with several interdisciplinary subjects and thus widened its boundaries. It has been redefined in the mode of rhetoric revalued or rhetoric

reinvented (Wuellner 1987) and has been applied to the study of narrative discourse (cf Robbins 1994a, [1995], [1996]), including the Gospel of Matthew (cf Combrink 1989, 1992; Vogel 1989; Kingsbury 1995).

This process of redefinition and redevelopment continues to date. Wuellner (1993:513) clearly argues this point when he writes: 'A new rhetoric and a new rhetorical criticism are in the process of emerging, and need to be cultivated, not once, nor once and for all, but ever anew, to enable readers of sacred scriptures to let the reading and critical study of these texts do its work...' There is no normative tool in rhetorical criticism: rhetorical criticism is heuristic.

Through the process of reinvention, two significant shifts begin to occur in the history of rhetorical criticism. The first is that scholars have begun to focus on more the paradigm of case-interpretation than on that of theory-text, looking less for the use of the objective universal theory and more for the critic's ideology. Scholars have become free to produce their works according to their own interests.

The second is a shift from studying the *performance* of rhetorical discourse to examining its *archaeology* (*invention*), emphasising discursive formations of text in the dialogical dimension, rather than the immediate pragmatics of text in the monological dimension. Rhetorical criticism now takes into account social and cultural values in text. Scholars view a text as the product of social activity, and the task of rhetorical criticism moves from hermeneutics to social activism or practical criticism.

Botha (1994:187-8, 225) praises reinvented rhetorical criticism as a particularly powerful mode of reading: '[O]nce the values "in" the text have been made explicit by means of rhetorical criticism, the interpreter is in a better position to evaluate them in terms of a religious scale of values' (:225).

1.1.2 Parable Studies

Jesus frequently uses the parable as one of the most effective forms of communication. Thus one third of Jesus' sayings in the Synoptic Gospels occur in parable form (Hunter [1964]

1979:7). Regarding the function of the parable, Bjerg (1991) writes that it operates as a weapon against the system.

Although Jesus' parables are a form of rhetorical strategy in the communication with his hearers, they are not often examined in this light. Rather, the earlier parable scholars isolated the parables from their co-text, reconstructed them, and applied theologically dominated methods to them. They obtained universal and timeless dogmas from these approaches. We do not deny the valuable results of these studies but point out that they ignored what modern biblical rhetoricians call the *interest* of each writer (Vorster 1991:30). This is well explained in a work of Robbins (1987). Although he does not examine the parable discourse, Robbins' work on the text 'the woman who touched Jesus' garment' points out the different interest of each of three authors in three different contexts (Matt 9:20-22, Mark 5:24-34 and Luke 8:42-48).

The Matthean version emphasises the internal reasoning of the woman and Jesus' fulfilment of her reasoning in a statement which evokes a formal syllogism. This way of telling the story produces a logical progressive form which uses the power of speech within semitic tradition to create Christian doctrine about healing. The Markan version emphasises actions, inner perceptions, and emotions as the woman crosses the boundary from the world of physicians to veneration of Jesus. Elaboration of her problems under physicians and elaboration of her feelings, thoughts, obeisance, and speech when she comes to Jesus emphasises [sic] her turning toward Jesus with her total self, which is called 'faith' by Jesus. Jesus acknowledges this crossing of the boundary by adding to the Jewish blessing, 'Go in peace', a Hellenistic exhortation to 'be healthy from your affliction'. The Lukan version emphasises Jesus' reasoning about himself, the public declaration of Jesus' healing powers by the woman, and Jesus' deflection of praise from himself to the woman. This way of telling the story provides an occasion for appropriate self-praise by Jesus himself and appropriate praise of him by another person in the Hellenistic-Roman world.

(Robbins 1987:514-15)

Narrowing our focus to the parable discourse of Matthew 13, we observe, firstly, that in this chapter of his Gospel, Matthew introduces the parables for the first time as a new teaching method in Jesus' ministry although there are many parabolic discourses before chapter thirteen. For instance, Matthew does not use the term 'parable' for Jesus' discourse about the 'divided kingdom' (Matt 12:25-30), whereas Mark does (Mark 3:23-27).

Secondly, according to his own rhetorical strategy, Matthew collects several of Jesus' sayings in chapter thirteen to form a complete rhetorical unit – the parable discourse. It is a *cento* or *textus*, a woven together like fabric rather than a mere collection of parables. Thus, not only the parables but also two other reported speeches from the Old Testament, which refer to the purpose (13:11-17) and the usage (13:35) of the parables, can be found in Matthew 13.

Thirdly, a shift of scene in the parable discourse occurs in verse 13:36, at which point the audience also changes. Jesus is together with his disciples and the crowds by the sea in 13:1-35, whereas in 13:36-53 Jesus is with his disciples only, in the house.

Fourthly, many studies maintain that there is a relationship between Matt 13 and Mark 4:1-34 in terms of Mark as a source. Regardless of what constitutes *genotext* and what is *phenotext*, when we compare Matthew to Mark, the co-text of Matthew 13:1-53 differs from that of Mark 4:1-34: the 'hometown rejection' in Matt 13:54-58 is not linked with the 'calming of a storm' as in Mark 4:35-41. This reflects again the unique situation of the parable discourse within Matthew's Gospel.

The final problem concerns the explanation of the parables. The Sower, the Weeds and the Dragnet are given with their explanation, so why not the rest of the parables (the Mustard Seed, the Leaven, the Hidden Treasure, the Pearl and the Trained Scribe)? These interpretations of the first three parables answer to the secret of the kingdom of heaven which is given to the 'insiders.' The reported speech of Isa 6:9-10 sharpens the issue considerably. But an enigma exists. It is not clear how the parable has a double function in being at the same time understood by the 'insiders' and obscure to the 'outsiders.' In any case, Jesus continues to teach by giving more parables and finally the disciples understand them.

Nonetheless, most studies have tended to isolate and reconstruct the parable individually through the historico-critical method. This is so in spite of the fact that the parable discourse is treated as a unit of collection in some studies: the historico-critical reading (Kingsbury 1969; Cope 1976; Lambrecht 1992), linguistic reading based on colon analysis (Vorster 1977), semiotic reading (Phillips 1981), and the pragmatic force of individual parable (Du Plessis 1985). These works are meaningful in analysing the parable discourse, but they have been carried out on a parable-by-parable basis.

In our opinion, all these works have shortcomings, specifically in neglecting to see the parable discourse as having a rhetorical structure which has a basic unit to be elaborated. These above observations challenge us to examine the parable discourse by means of reinvented rhetorical criticism which is an appropriate, sound method that offers a fresh reading.

1.2 Purpose and Objectives

We are not so ambitious as to deal with all the above points in detail. But we do hope to make a contribution to parable study through rhetorical criticism. Our purpose is to discover *the rhetorical function of the parable discourse in Matthew 13*. This purpose will be achieved by certain objectives which will guide our study. The objectives of this study are set out below.

Regarding rhetorical criticism, this study focuses on developing a dialogic rhetorical approach in order to examine the texture of the parable discourse in Matthew 13 in terms of *invention* rather than *performance*. As a mode of revalued rhetoric, this approach has centripetal and centrifugal areas to be examined. Identifying a proper theory and method (model) for the text to be examined is important (Schüssler-Fiorenza 1987; Thibeaux 1990). Wuellner (1991b:115) calls this feature 'the rhetoric of rhetorical theory and of rhetorical criticism itself.' There are various theories and methods in rhetorical criticism and these may vary according to the nature and scope of the text as well as the interest of the critic. Different theories and methods are used for construing and interpreting different texts. Rhetorical criticism, therefore, can be understood as 'interpretative explanation.'

Regarding the parable discourse, the objectives in this study can be defined by answering questions through dialogic rhetoric. The questions are as follows:

1. What is the rhetorical unit and structure?
2. What the rhetorical strategies, including social aspects, are used?
3. How does the parable present an enigmatic perspective to the crowds?
4. What is the location of the parable discourse within Matthew?
5. What is the relationship between the parable discourse and other texts in Matthew?
6. What aspects of Christian culture does the parable discourse describe?

1.3 Hypotheses

1. As a result of the recognition of several weaknesses of classical rhetoric, including Aristotle's, when applied to biblical studies, reinvented rhetoric has emerged, and a form of *reinvented rhetoric* is still called for in biblical studies. As a form of reinvented rhetoric, our dialogic rhetoric which focus on invention by examining centripetal and centrifugal dimensions, is a sound method, and is appropriate to the text. It offers a new reading of the parable discourse.
2. Matthew has arranged several of Jesus' parables to form a rhetorical structure which has a basic unit (the proposition) and a group of text-structures elaborating the unit. This is a pattern of a *chreia elaboration*. In this case the *chreia* is the parable of the Sower. As a result, the parable discourse in Matthew 13 is not a mere collection but a *textus* – a woven together – containing a division into two periods, thus reflecting the separation of the disciples from the crowds.
3. The parable discourse occupies a central and synecdochical position within Matthew's Gospel. The parable discourse functions as a turning point as well as occupying the representational position in Matthew's Gospel.
4. As a discourse for building community rather than that of a well-established community which manifests all the cultural connotations of Christendom, the parable discourse suggests Christian culture configuring the conversionist, revolutionist and gnostic-manipulationist responses to the Hellenistic-Roman world of the first century.

1.4 Method and Methodology

Our method is a dialogic rhetorical approach which integrates classical rhetorical devices with Burke's pentad, Bakhtin's dialogism and the social scientific approach. Bakhtin's theory provides us with the theoretical background of dialogism, including centripetal and centrifugal rhetoric of the parable discourse. Burke's pentad, which consists of scene, agent, act, agency

and purpose, offers us a critique with which to examine each individual parable. The social scientific approach offers the valuable insights for cultural and social dialogism.

Our study consists of two main parts preceded by an introduction. The first part examines the theoretical background of rhetoric (ch 2 - ch 5) and the second part deals with the parable discourse in Matthew 13 from a dialogic rhetorical perspective. The content of each chapter is as follows:

Chapter one is the introduction which deals with problems, hypotheses, and the method to be used for the study of the parable discourse in Matthew 13 as a complete rhetorical unit.

Chapter two offers a synopsis of rhetoric from classical to modern times, focusing on *mythos, logos and rhetoric*.

Chapter three deals with contemporary rhetoric (present state and characteristics).

Chapter four comprises a brief history of the use of rhetorical criticism in New Testament interpretation.

Chapter five offers a definition of dialogic rhetoric as it is used in our study.

Chapter six, the first chapter of part two, presents a brief history of the study of parables from a rhetorical perspective.

Chapters seven and eight propose a centripetal rhetoric of the parable discourse in Matthew 13. Chapter seven examines various rhetorical strategies while focusing on unification and centralisation of the parable discourse based on the concept of Bakhtin's stylistic dialogism.

Chapter eight is devoted to a Burkean pentadic analysis of each parable.

Chapter nine presents the centrifugal rhetoric of the parable discourse as a whole. The relationship between the parable discourse and Matthew's Gospel is reflected here within the chiasmic structure of Matthew.

Chapter ten consists of the summary and conclusions. The nature of the parable discourse is classified according to the theory of *response to the world*.

PART ONE

THE RHETORICAL BACKGROUND

2. Classical Rhetoric

The history of classical rhetoric reveals many different versions of the discipline. This is discussed by Botha (1994:122) who outlines four significantly different definitions of classical rhetoric:

- the creator of persuasion (Corax, Tisias, Gorgias and Plato);
- the faculty to discover the means of persuasion in reference to any given subject (Aristotle);
- the faculty to speak well regarding public affairs (Hermagoras);
- the science of speaking well or adequately (Quintilian, following Stoic rhetoricians).

Diversity of classical rhetoric occurs even in the writing of a single author, such as Aristotle who mentions the audience in his *Rhetoric*, but does not do so in his later work, *Topica*. Thus Kraftchick (1990:69-94) can point out that classical rhetoric was 'a flexible discipline.' Several developmental stages of rhetoric can be identified in the classical period. Each theory and period has its own characteristics. In this chapter we will examine the stages of development under three headings: *mythos*, *logos* and *rhetoric*, as we trace the history of rhetoric from ancient times to the nineteenth century. As a preliminary this will guide us towards formulating a rhetorical criticism for the present study.

2.1 Mythos (Μῦθος)

While the term *rhētorikē* (ῥητορικὴ), indicating a verbal art, did not exist until Plato (Schiappa 1991, 1992; Cole 1991:2), persuasive speaking appears in the earliest history of the theory of discourse in ancient Greek society. This persuasive speech indicates progress from one form of communication to another, as well as from one form of consciousness to another, and can thus be divided into two developmental stages represented by the key terms, *mythos* and *logos*, respectively (cf Havelock 1963:91, 236; Guthrie 1971:210-19; Schiappa 1991).

Mythos stems from the 'oral' or 'mythic consciousness,' and refers to persuasive speech which emerged in the mythic, oral world (Jarratt 1991:31-61; Schiappa 1991:30-31; etc).

Kennedy (1980) calls this 'traditional' rhetoric. The Homeric poems, *Iliad* and *Odyssey*, are representative examples of *mythos* and so we can learn about *mythos* from Homer.

The mythic world, in the history of rhetoric, refers to ancient Greek society from the time of Homer to the fifth century BC. This world had an essentially oral culture, typified by the epic tale which was the means of conveying tradition, law and custom from one generation to the next. Havelock (1963), Ong (1982) and Cole (1991) suggest that persuasive argument existed in preliterate society and that this speech had an oral poetic form which was used in communication: 'Greek poetry was, in origin, a completely oral form of communication' (Cole 1991:41).

The mythic world is associated with mythic consciousness. This is different from rational consciousness. According to Jarratt (1991:37), *mythos* is characterised by the dominant use of terms or concepts which reflect deity rather than those which reflect an anthropological viewpoint such as Platonic soul and mind. She maintains, for instance, that every action in Homer, including thought, is motivated by the gods (:37). Thus *mythos* is characterised by the absence of both self-reflexivity and the exercise of the critical faculty.

Willcock (1964) observes mythic consciousness in the paradigmatic use of myth in the *Iliad*. This paradigm, which he calls mythological paradeigma, is based on similarity or analogy, and is used for exhortation or consolation: 'you must do this, because X, who was in more or less the same situation as you, and a more significant person, did it' (:142). Braswell (1971) discovers in the *Iliad* another mythological innovation, that is, 'a demand for compensation of past services.' The mythic world identifies with the principle of compensation since this principle is operative in man's dealing with the gods. In this and in other respects, ancient Greek society is characterised by the uncritical acceptance of tradition (Jarratt 1991:42). Greek poetry can, therefore, be identified with the irrational.

The concept of poetry in the culture of *mythos* differs from that of modern poetry. While poetry today is the creative work of a poet, Greek poetry, as an epic tale, carried world-knowledge. The ancient poet was closer to a reciter or an actor than a creative writer. He gathered all materials to be memorised, traditions to be maintained and *paideia* (παιδεία) to be transmitted from a generalised memory and incorporated them, completely uncritically, to produce a 'poetised statement.' *Mythos* is, therefore, ideologically mystifying. Hence the

knowledge which oral poetry delivers in oral culture is only temporally conditioned. In this form, the poetry does not reveal the poet's creativity, nor does it reflect the self-expression of the poet. The *thought* of poetry belongs to the ancestors. Indeed, Greek poetry is a sort of cultural encyclopaedia which includes ethics, politics, history and technology.

The structure of *mythos* is based essentially on an echo pattern, namely, parataxis which syntactically strings together one idea after another without a strong focus on causal relations between events. This structure opposes hypotaxis which focuses on subordination of clauses in literate syntactical construction and which is the main strategy of rational, dialectical, and critical discourse. Consequently, scholars like Ong (1982:15, 40, 52-57, etc) and Enos (1993:87) view this paratactic style as indicative of illogical and non-rational thought.

Mythos was used in a wide range of contexts on informal or formal public occasions: at council meetings of army leaders; at the assembly of soldiers, or of citizens of cities; at embassies; at religious events and competitions; and at after-dinner entertainment for all classes. It was also used by teachers and students in educational settings (Jarratt 1991:32-33; cf Kennedy 1980:11). Through these public events *mythos* delivered the *nomoi* (νόμοι, custom-laws) and *eidea* (εἰδέα, folk-ways) to the audience, not in the form of 'a system of law, public and private, but in the plurality of typical instances which have the coherence proper to an organic but instinctive pattern of life' (Havelock 1963:185). In this regard, poetry was the vehicle of transmission and was central in teaching.

Thus in the mythic world, the poet was the political leader, teacher of cultural knowledge, moral adviser and practical instructor (Havelock 1963:121; Guthrie 1971:29). The poet was society's encyclopaedist, and in this sense, poetry was not literature but a political and social necessity. In preliterate society it was not an art form, nor a product of creative imagination but a tribal, cultural encyclopaedia (Havelock 1963:125).

Many studies, however, point out that rational arguments do exist in *mythos*, specifically in the works of Homer. Geometrical structure (ring structure, parallelism or chiasmic structure) is regarded as a form of logical argument (Jarratt 1991:35), and both Whitman (1958) and Willcock (1964) apply this form to the *Iliad*. After examining certain literary phenomena in the *Iliad*, Braswell (1971:25) maintains that, while Homer's narrative art reveals

irrationalism, such a narrative art presupposes rationality. Anderson (1987) observes a set of rhetorical strategies in the *Iliad*:

- spatial logic which refers to spatial arrangement, in a moment, rather than to chronological arrangement;
- mirror strategy which refers to retrospection in narrative by analogy, contrast, and repetition;
- embedded narrative which refers to paradigm;
- the strategy which deals with audience;
- mythological paradigms which contain two levels of communication – *argument function* (between characters) and *key function* (between the poet and his audience).

According to these observations, Homer's compositional arrangement is literate rather than oral.

To sum up, *mythos* can be seen to be another term for oral poetry in the history of rhetoric, and oral poetry (the epic tale) is basically a form of communication. Through this epic tale *nomoi* and *eidea* of society are conveyed to the audience who accept the traditions uncritically. *Mythos* later begins to embody the challenge of a consciousness different from that of the mythic world, namely, one which grows out of social and political change. This change is reflected in the poetry itself. Thus the era of rationality in the history of rhetoric starts with Homer. Recent studies of Homer reveal implicit rationality in the *mythos* of the *Iliad*. The change of mental consciousness appears through the combination of the mythic mode of organisation with rational argument. Classical literature reveals a transitional movement from irrationality in a mythic world to rationality, and from oral to written text.

2.2 Logos (Λόγος)

As we have stated, Homer's oral poetry is regarded as *mythos*, a typical discourse of the mythic-poetic tradition, which also reflects the transition between oral poetry and narrative. Social and political change which occurred around the sixth and fifth centuries BC affected intellectual activity which began to move away from the mythic consciousness or the irrational.

In this context, the term *logos* (λόγος) or *legein* (λέγειν), referring to what would later be called rhetoric, began to appear in the history of rhetoric, specifically around the time of the Older Sophists. The Sophists thus claim the province of *logos* (Schiappa 1991:41). Yet, *logos* cannot be regarded as a common theory of discourse of the Older Sophists, since each reveals his own unique characteristics in his *logos* (Schiappa 1991:77-81; Guthrie 1971; Kerferd 1981:3). Individual studies, however, are not our purpose. We will examine *logos* in the light of the history of rhetoric.

Unlike *mythos* which refers to mythic oral poetry, *logos* is used for 'argument' or 'speech' (and *legein* for 'speeches' or 'speakers') in sophistic theory of discourse (Schiappa 1991:41). Thus *logos* can be translated as 'rational discourse.' *Logos* is also used, however, as a general term referring to the content of *mythos* and to one of the three modes of persuasion in Aristotle's rhetoric.

The *logos* of the Sophists challenged the traditions of poetic discourse and, therefore, differed from *mythos* in at least two ways. Firstly, *logos* is the discourse of humanistic rationalism. Influenced by social and political change, the Sophists introduced new topics, such as politics and ethics, which would later become disciplines (Havelock 1963:303). This is reflected in *logos* and thus *logos* reveals an anthropological point of view, unlike *mythos* which deals with mythic consciousness. Accordingly, the focus of *logos* is on arguing rather than on merely telling, reminding and recalling.

Secondly, not only did change occur in the substance but also in the style of *logos*. As the preferred medium, the prose style of *logos* penetrated and took over from epic poetry. Writing began to reflect the writer's own creative thought and as such invited more active participation by the audience than did *mythos*. It became the object of study. In this way the Sophists brought to an end the mythic poetic tradition.

2.2.1 Protagoras

Protagoras of Abdera (in Thrace) probably lived from 490 to 420 BC (Jarratt 1991:49). He was the first and most influential of the professional Older Sophists, and he occupies a significant position in the history of rhetoric. Protagoras could not escape from the tradition of *mythos* completely, but his theory of *logos* reveals a clear difference from the

oral poetry. He can, therefore, be described as a 'revolutionary' pioneer in the rhetorical field (Schiappa 1991:161).

The first point we examine is Protagoras' focus on an anthropological approach to reality. As seen in the previous section, Homer hints at an anthropological point of view within *mythos*. *Mythos*, however, refers to the discourse which existed in mythic society. It does not contain words which represent human critical ability. Uncritical acceptance of tradition could be seen as the hallmark of mythic culture. Protagoras, on the other hand, emphasises an anthropological viewpoint. For Protagoras the human being is a critical, rational being and his framework is based on the principle of 'human-as-measure': '[O]f all things the measure is human, of the things that are, that they are, and of the things that they are not, that they are not' (Protagoras 1972:18). Accordingly, Protagoras does not take into account any mythic consciousness, but, rather, denies any significance of existence outside human experience. This is the most revolutionary point in the history of rhetoric.

Protagoras' human-as-measure principle is reflected in his *Dissoi logoi* (double arguments). *Dissoi logoi* means that 'two accounts are present about everything, opposed to each other' or 'two contrary reports are true concerning every experience.' In short, nature can be viewed in the light of contradiction – 'as P' and 'as not P' (Schiappa 1991:99-100). This reveals the relationship that exists between language and rationality, and between the nature of *logos* and the world. His *logos* made the study of language, including logic, grammar, linguistic and semantics, inevitable. Furthermore, he was the first to divide *logos* into four basic categories: request, question, answer, and command (Guthrie 1971:220).

Secondly, according to Protagoras, the purpose of *logos* is to lead people for the better. *Arete* (ἀρετή) is required as a prerequisite for success. Prior to Protagoras and clearly conceptualised by Homer, *arete* denotes skill and excellence, and refers to the concept of inheritance which is related to nobility of wealth and high birth (Schiappa 1991:168-169). During Protagoras' time it denotes 'excellence deemed most likely to ensure the success, prosperity and stability of the group' (Adkins 1973:4). Accordingly, Protagoras denies the aspect of *arete* preserved in mythic tradition, namely inheritance of *arete*, and, contrary to the tradition, he maintains that this skill could be taught. Thus *arete* is the objective of education. In this regard *logos* is used in education.

Thirdly, for Protagoras *logos* is the means whereby the audience comes to judgement. In his time this resulted in the role of *logos* in the *polis* (πόλις). In the social and political life of the *polis* it provided the way for participation of the audience in decision-making. In this regard Protagoras was the first thinker to offer a theoretical background for participatory democracy (Schiappa 1991:184). Protagoras' implicit theory of *logos* is expressed explicitly in Aristotle's *Rhetoric* (2.1.2; cf 2.18.1): 'rhetoric is concerned with making a judgement.'

To summarise, although influenced by *mythos*, Protagoras plays a significant role in the transition of the Greek tradition from a mythic-poetic to a more humanistic-rationalistic culture. Also influenced by social and political change, he breaks mythic tradition and ushers in a rational era in the history of rhetoric. Protagoras blurs the distinction between *mythos* and *logos*. In this regard, we might say that his theory of *logos* is a 'quantum leap' by comparison with *mythos*.

2.2.2 Gorgias

Gorgias of Leontini (in Sicily) lived from 490 to 380 BC and was the first individual to revive the study of rhetoric (Enos 1993:74). He might well be called the father of rhetoricians. For Gorgias the prime purpose of *logos* is persuasion: '*logos* is a powerful lord' (Gorgias 1972:52). To explain the power of *logos*, Gorgias continue to write:

First, the words of the astronomers who, substituting opinion for opinion, taking away one but creating another, make what is incredible and unclear seem true to the eyes of opinion; then, second, logically necessary debates in which a single speech, written with art but not spoken with truth, bends a great crowd and persuades; <and> third, the verbal dispute of philosophers, in which the swiftness of thought is also shown making the belief in an opinion subject to easy change.

(Gorgias 1972:53)

Gorgias regards his *logos*, which affects the audience's psyche, as a power stronger than one which has a superficial effect on the ear. Thus persuasion through *logos* is an action upon the psyche of the audience. *Logos* acts on the psyche as a drug acts on the body.

The effect of speech upon the condition of the soul is comparable to the power of drugs over the nature of bodies. For just as different drugs dispel different secretions from the body, and some

bring an end to disease and others to life, so also in the case of speeches, some distress, others delight, some cause fear, others make the hearers bold, and some drug and bewitch the soul with a kind of evil persuasion.

(Gorgias 1972:53)

As seen in the above, to Gorgias *logos* is almost an independent external power which forces the hearer to do its will (Segal 1962:121; cf Sullivan 1992).

Gorgias bases his theory of *logos* upon his philosophy which, by and large, appears in his work, *Or: Non-reality or On Nature*. His major tenets regarding communication can be summarised in three premises: 'first, nothing actually exists; second, even if something actually did exist, it would be incomprehensible to man; third, even if comprehension could be attained, it could certainly not be articulated or explained' (Enos 1993:81). All these three tenets deal with 'thing', 'thought' and '*logos*.'

To elaborate briefly, the first tenet does not refer to the existence of the physical world but to sense-perception. Enos (1993:81-83) paraphrases this tenet: 'No one entity or concept can be idealised into existence.' This reveals Gorgias' rejection of belief in essences. In the second tenet, Gorgias delineates the gulf between 'thing' and 'thought.' To comprehend something means to understand through human media alone. Unfortunately the human mind is limited and individual. The human being thus cannot achieve total knowledge of any subject but understands 'thing' only partially through interpretation of man's finite sense and perception. The final tenet refers to the theory of *logos*. Gorgias maintains that when communicating, sense-perception cannot be the vehicle of communication between persons. Rather *logos* conveys one's limited thought to others. In this respect, *logos* is different from 'thing' as well as 'thought.'

Based on this view of the nature of language, Gorgias' *logos* can be represented by *apate* (ἀπάτη, deception). *Apate* in *logos* is not only inevitable but also necessary. *Apate* is the artificial creation of individual sense-perception and thus *logos* becomes a form of deception. Deception is not a matter of good or evil and its ethical dimension belongs solely to the rhetor.

Gorgias' *logos* is very often associated with such poetic style as antithesis, isocolon (two or more clauses with the same number of syllables), homoeoteleuton (two or more clauses

ending with the same or rhyming words), and parison (parallelism of structure). These are called 'Gorgianic figures' because although they are not inventions of Gorgias, they are essential characteristics of Gorgias' style (Kennedy 1963:64-65). Moreover, Gorgias stresses antithesis which is beyond the stylistic form. Because of the limitations of language, reality cannot be articulated through *logos* and thus he uses the antithetical style in order to reveal the truth in a non-logical or poetic manner. For Gorgias antithesis is a fundamental method of inquiry.

In this way, style becomes a source of the power of *logos*. On this subject Consigny (1992:51) writes: 'the success – and truth – of one's remarks is determined neither by the essential nature of putative reality lying beyond every discourse, nor in an individual speaker's arbitrary inspiration or whim, but rather through the recognised protocols and criteria of the specific discourse being spoken.'

Gorgias bases his *logos* upon *kairos* (καῖρός). In ancient Greek thought, *kairos* is defined as 'the right time' or 'the opportune moment' for something to happen (Poulakos 1983). *Kairos* is an important concept in the development of Greek thought. Kinneavy (1986:84) introduces the concept of *kairos* as the 'appropriateness of the discourse to the particular circumstances of the time, place, speaker and audience involved.' The term *kairos* in classical discourse theory is the dominating concept not only for Gorgias but also for other Sophists and ancient rhetoricians such as Plato and Cicero. It is Gorgias, however, who utilises *kairos* as the foundation of his epistemology, rhetoric, ethics and aesthetics (Kinneavy 1986:81).

For Gorgias, firstly, *kairos* has the power to create situations in which the rhetor communicates with his audience in the present, or moves them to the possible world, either past or future (Gorgias 1972:52). Regarding this point, Glover (1990:34) maintains that *kairos* breaks into the cycle of *chronos* (χρόνος) through the power of *logos*. Secondly, *kairos* is observed in the midst of the antithetical struggle in which *kairos* leads to a solution. In support of this, Engnell (1973:178) writes that *kairos* has a capability to reach 'a conclusion to a given situation that was to govern belief and acceptance, rather than its correctness according to strict logic.' Sullivan (1992:320) calls this concept of *kairos* 'the irrational power that broke up the opposition of the antitheses in the situation and made possible, by *persuasion* of self and of others, the perception of something as objectively knowable.'

Regarding Gorgias' poetic style, Enos (1993:85) writes that he 'did not stress rational methods for attaining *krisis* (κρίσις) but, rather, used non-rational, stylistic procedures for gaining the assent of listeners.' Certain literary characteristics contained in Gorgias' *logos*, however, mark it as an example of fifth-century 'rationalism' (cf De Romily 1975:20; Jarratt 1991:57; Schiappa 1995). In Gorgias, style and content are interrelated and complementary to each other.

2.2.3 Isocrates

Isocrates (436-338 BC in Athens) was a pupil of the sophist Gorgias. His contribution to rhetoric is significant. According to Schiappa (1991:42-44, 1992) who bases his findings on an extensive computer search through all corrected and uncorrected *Thesaurus Linguae Graecae* data bank texts, *rhétoreia* (ῥητορεία) appears for the first time in Isocrates' *Against the Sophists* (ca 392 BC) but the term is not satisfactorily explained because the document is incomplete, ending after only a few pages. Isocrates' other writings (published between 374 BC and 346 BC) do contain the term, but it occurs only rarely. Instead, he uses *logos* as the dominant term in his writings.

Unlike the itinerant sophists of his time, Isocrates established for the first time his own school (Kennedy 1980:34; Bizzell & Herzberg 1990:25) and there he taught logography – speech composition – as a discipline of indispensable value (Enos 1993:113). His school aimed at fostering panhellenistic statesmanship, not at producing orators *per se* (:114). In this regard, rhetors are critical servants.

Several characteristics of Isocrates' *logos* can be determined. Firstly, because of his focus on practical rhetoric for community, Isocrates regarded the morality of the thesis as an important element (Enos 1993:114). He often attacked the itinerant immoral teachers of his time. Secondly, the goal of *logos* was seen as persuasion (cf Litfin 1994:64). Isocrates viewed style as an important element in *logos*, but this was not related to the matter of speaking prettily, rather to the art of speaking persuasively. Thus, in his schools, he shaped stylistic features for persuasive purposes. In other words, style was associated with the power of *logos*.

The third characteristic of Isocrates' *logos* is its focus on *kairos*. The success of *logos* depends on the use of *kairos*. Thus the wisest orators are those who can take otherwise common

elements and make 'proper use of them at the appropriate time, to conceive the right sentiments about them in each instance' (Litfin 1994:65). Finally, Isocrates developed 'narrative rhetoric' from a new perspective. In his school he taught prose composition in preference to the slavish following of the traditional and normative poetic form (Poulakos 1987; cf Kennedy 1980:35; Enos 1993:112-4). This narrative rhetoric resulted in stressing practice (Enos :114). Indeed, Isocrates is the first major "orator" who did not deliver his speeches orally. They were carefully edited, polished, and published in written (but, of course, not printed) form. By his action, speech was convinced into *literature*, another influence towards the *letteraturizzazione* of rhetoric (Kennedy :35).

To sum up this section on *logos*, social and political change around the sixth and the fifth centuries BC led the intellectuals of ancient Greece to break with mythic tradition. In other words, the rise of the Older Sophists meant the end of mythic consciousness, their focus shifting to the human point of view. This transformation from mythic, non-rational thinking to rational consciousness influenced their language and resulted in *logos*.

Protagoras first introduced a theory of *logos* as rational discourse, Gorgias defined and developed the *logos* as persuasive discourse and Isocrates redefined and redeveloped it in the mode of narrative. As we have seen, the above three theories of *logos* differ from each other. The *logos* of the Older Sophists, therefore, should be examined individually. In general, however, *logos* is opposed to *mythos*. In this regard, *logos* is characterised as 'rational.'

Given the inability of language to comprehend total reality, *logos* nonetheless possesses a world view which differs from the mythic consciousness. It, therefore, becomes an object of study, unlike *mythos* which is related to the uncritical acceptance of traditions. But *logos* encounters criticism from Plato who then coins the term *rhêtorikê* (ῥητορικὴ) in the attempt to redefine *logos*. Schiappa (1992) categorises *logos* as 'predisciplinary' discourse.

2.3 Rhetoric (ῥητορικὴ)

In this section we focus upon the subject of rhetoric. The term *rhêtorikê* (ῥητορικὴ), denoting verbal art, is Plato's coinage. Rhetoric differs from sophistic *logos* in certain respects as we

shall see. We will examine both Plato and Aristotle because the former invents the term rhetoric to replace *logos*, and the latter systematically formulates the discipline of rhetoric.

2.3.1 Plato

According to Schiappa (1991:42-44, 1992), although the term *rhêtorikê* (ῥητορικὴ) is found in Plato's other works, it is in *Gorgias*, dated ca 385 BC, that he uses it ninety times. *Gorgias* is, therefore, the oldest document to use the term dominantly. Schiappa's other observation is that Plato is a prolific coiner of terms ending with -ική, denoting 'art of' as in, for instance, eristic (ἐριστική), dialectic (διαλεκτική) and antilogic (ἀντιλογική). As a result, Schiappa concludes that Plato coins the term *rhêtorikê* in his *Gorgias*.

A classicist, Cole (1991:2), also maintains that no trace of *rhêtorikê* is found before Plato's *Gorgias* and that the earliest use of the term is confined to Plato and Aristotle. It thus seems quite safe to say that Plato (ca 428-347 BC) is the first rhetorician who uses the term *rhêtorikê* to denote 'art of rhetor,' referring to the speech of a politician who puts forth motions in court or the assembly (Schiappa 1991:44).

Plato does not reject *logos* but rather the sophists' use of it. He understands the fundamental nature of *logos* and, in fact, it becomes a key subject for him. In order to differentiate between *logos* and rhetoric, he defines rhetoric as 'a producer of persuasion' (*Gorgias* 453a) or 'a universal art of enchanting the mind by arguments' (*Phaedrus* 261a:7-8). There are several fundamental differences between him and Gorgias. Firstly, Plato pursues truism against Gorgias' probability. Gorgias believes that humans cannot obtain absolute knowledge, whereas Plato, a moralist and philosopher, believes that transcendent truth exists and is available to human beings. Thus, according to Plato, persuasion-to-belief of sophistic rhetoric is bad rhetoric whereas persuasion-to-knowledge is good rhetoric. This serves as the starting point for Plato's rhetoric.

Secondly, Plato's rhetoric is characterised by style. He seems to distrust the long-winded propositional arguments of *logos* (Enos 1993:95; Litfin 1994:52). Plato uses the format of dialogue, namely the question-answer style found in *Gorgias*, and in addition, his distaste for expanded speech is expressed through a character, Socrates, who demands short, direct

replies. These two styles are set in contrast to each other. To Plato dialectic is the appropriate device for philosophy but in writing, dialectic becomes a rhetorical activity. In this regard, Enos (:100) said that the format of dialogue is an argument, a rhetorical device. Later Plato's dialogue serves as the starting point for Bakhtin's dialogic.

Thirdly, Plato discusses justice in his rhetoric in order to point out the danger of sophistic *logos* (Schiappa 1991:45; cf Litfin 1994:52). For Plato *logos* is dangerous and is in need of redefinition, since it could be used for a negative purpose, leading to *apate*, deception. *Logos* is a form of flattery.

In this way, recognising the necessity to distinguish between good and bad rhetoric, Plato sought a morally ideal rhetoric for philosophical and pragmatic reasons. He may have coined – or at least borrowed and defined – the new word *rhêtorikê* as part of an effort to limit the scope and popularity of sophistic *logos* to affairs of the law courts and the assembly. Plato's rhetoric, however, could not take over sophistic *logos* completely. It gained philosophical respect theoretically but failed to persuade his immediate audience pragmatically because only a few could access philosophy (Litfin 1994:57-58; Enos 1993:101). In this regard, Plato did not consider the audience-dimension in his rhetoric.

2.3.2 Aristotle

Aristotle (ca 384-322 BC) was a student of Plato and was keenly aware of the importance of rhetoric. As a theorist, he established a number of disciplines, which are founded on formal logic. Rhetoric is one of the disciplines which are systematised in his *Rhetoric*. Unlike Plato, who is concerned with true and false rhetoric, Aristotle's main concern is the scientific demonstration of argument in rhetoric. Aristotle defines rhetoric as the art of seeing the available means of persuasion in each case. His focus is on the discovery of how to persuade rather than on the act of persuasion itself. This art of discovery requires the rhetor to use all possible resources systematically, including situation.

Aristotle views rhetoric as *techne* (τέχνη), referring to system. Unlike the antithetical style of sophistic *logos*, Aristotle's rhetoric states a thesis and proves it through the scientific method. For this he systematically theorises about the necessary elements in rhetoric: the three genres

regarding the audience (judicial, deliberative and epideictic), proofs (internal and external), arrangement, style, stasis theory, formal logic and enthymeme, and the three modes of persuasion (*ethos*, *pathos* and *logos*). We need not explain all these subjects. It suffices to say that Aristotle clearly focuses on the dynamic power of persuasion, specifically with regard to both the rhetor and the audience.

As *techné* Aristotle's rhetoric is rational discourse. Kennedy (1980:78) states: 'the irrational power of language has no attraction for him [Aristotle].' Furthermore, rational rhetoric calls for the audience to make a judgement and hence it aims at judgement rather than at belief since judgement is primarily a rational process (cf Enos 1993:87): 'the use of persuasive speech is directed to a judgement' (*Rhetoric* 2.18.1; cf 2.1.2). In rhetoric the audience, who must be persuaded, is always the judge and the rhetor always the one judged.

Aristotle systematically formulated the theory of rhetoric. In doing so, he broke all connections between rhetoric and the irrational power of *logos*, and aimed rhetoric at *krisis* (judgement, effective decision-making).

2.3.3 The Limitations of Aristotle's rhetoric

Wilder's call for redefinition of rhetoric in the light of Christian culture (1956, [1964] 1971) and Muilenburg's reintroduction of a rhetorical approach to biblical studies in 1968 initiated the re-use of rhetorical criticism for biblical hermeneutics. Since then, scholars have paid attention to classical rhetoric as a tool for the interpretation of biblical texts, and in 1984 Kennedy proposed a model of rhetorical criticism for the interpretation of the New Testament. Throughout this time, Greco-Roman rhetoric, which includes Aristotle's theory of rhetorical genre, was widely used as the *sine qua non* of biblical studies, particularly of New Testament studies (cf Watson & Hauser 1994).

The use of rhetoric in this way however has raised some questions. Thuren (1990:68) maintains, for instance, that Kennedy does not view rhetoric as a study of interaction. Olbricht (1990:226) argues that Aristotle does not know about sermons. According to Bitzer (1992:330-331), Aristotle's rhetoric deals with only a part of the wide range of rhetorical discourse. We will now examine these ideas in some detail.

2.3.3.1 Social Context

Aristotle divided rhetorical discourse into three genres: judicial, deliberative and epideictic. These genres are directly related to the function of the discourse as well as its social context. According to this classification, an oration was delivered at one of three social gatherings, all of which were basic and primary settings in Aristotle's time: in the courtroom, at the political assembly and at the civic ceremony. Aristotle based rhetoric on 'an aristocratic notion of the model speaker' which favours 'a particular class faction, the well-born and educated' (Berlin 1990:178-182 *passim*).

Social and cultural change occurred, however. Robbins (1988:20-21) maintains that those three social settings no longer dominated public life during Hellenistic and Roman periods, and as a result most rhetorical discourses during this time were given in settings other than the three conventional venues.

Wuellner (1991a:116) also argues in favour of reconsidering the use of Aristotle's genres in biblical studies because of this social change: 'three basic kinds of social situation in the Greek city-states...*changed* by the first century...they dominated life in changed ways.' Change also occurred in Jewish culture between the beginning of the first century and the end of the century. Social and cultural discrepancy of another kind is found, within a single period, between Jesus, the Jew and Luke, the Hellenistic Christian. Instead of designating a new genre, therefore, Wuellner suggests a genre study which takes into account Jewish social context with its Near Eastern origin and Hellenistic influences.

2.3.3.2 Application

The province for the application of Aristotle's rhetoric is in *public speaking*, in which the rhetorical perspective is 'patently single,' devoted to communication within a particular social context (Wichelns [1925] 1972:54). The rhetoric is not related to the production of *literature* but is a practical technique designed to produce an effect on audience. By contrast, the territory of contemporary rhetoric is wider than that of classical rhetoric. Because people are rhetorical beings, any form of discourse which has an *impact* (effect) on audience, whether

written or spoken, scientific, dialectical or any other, can be seen as rhetoric (cf Bitzer 1992:330; Olbricht 1990:225).

Besides, all discourse that has 'discursive practices,' in Foucault's terminology, is rhetoric (Burke 1953:210; Eagleton 1983:205). Eagleton (:205), therefore, might call for a return to the use of rhetoric in literature as it is 'the oldest form of "literary criticism" in the world.' A good point made by Wuellner (1991a:118) is his suggestion of a genre approach that integrates both literature and rhetoric.

As regards biblical literature, the texts are not simply public discourse. They form a narrative with both story and discourse. Classical rhetoric, however, does not really take into account this concept of narrative and, therefore, the study of the Gospels must begin with a theory of narrative as communication.

2.3.3.3 Method of Persuasion

The foundation of Aristotle's rhetoric is formal logic in persuasion. According to logicians, formal logic deals with the study of the forms of argument (Walton 1989:132). But the inadequacy of applying formal logic to rhetoric has been pointed out clearly by scholars like Toulmin (1958), and Perelman and Olbrechts-Tyteca (1969). Formal logic has limitations for the study of the Bible, since the Bible contains various features such as proclamations (direct commands where rhetorical proof is absent) and dialogue which has the characteristics of informal logic. Lambrecht (1989:247-248) calls for genre study in conjunction with Perelman's informal logic, highlighting 'the need of a correct insight into the genre (and subgenre) of the biblical passage in order to determine its specific message.'

Kraftchick (1990:56) goes further in saying that the application of Aristotle's genre to the biblical text, especially Paul's epistles, is problematic:

[I]n the desire to find rhetorical forms and genres among Paul's letters, the letters themselves are forgotten. Instead of allowing the texts their rightful shape, the letters are often fitted to the canons of rhetoric. Often this fit is not a neat one and as a result important parts of the text are mishaped [sic], or worse, excised.

Arguing that an uncritical application of rhetorical criticism in biblical study can lead in a *wrong* direction, Kraftchick, like Lambrecht, suggests genre study using Perelman's theory of argumentation based on informal logic.

2.3.3.4 Strong Anthropological Viewpoint

Aristotle limited rhetoric to the contingent, probably because human actions are by nature only contingent and probable. For him there are two types of truth. One is related to the *fact*, which is universal and necessary, but this is outside his theory. The other is probable truth or probability and this usually deals with human actions and the interpretation of them. Aristotle's rhetoric operates in the area of probability.

Warnick (1989:307-308) observes that in Aristotle's rhetoric as *techne*, probability functions in three ways: likelihood of occurrence in most places in the past or future, the audience's acceptance of the premises as true, and the common and special topics which provide the principles for making all *a fortiori* arguments. In this regard, biblical rhetoric differs from Aristotle's. All the proofs of the Bible are not the products of human invention. They consist of witness, attestations and documentary evidence through which one must look at the role of the disciples, the miracles and reported speeches. The following is a clearer statement of the difference between the two.

[C]ertain aspects of the Christian vision differ from Aristotle's. In the Christian view, the world is the arena in which God (through God's Son and the Spirit) carries out divine purposes among humans...In Aristotle's view, God had no involvement in human life, and therefore 'humanity is the measure of all things'...All truths, proofs, and positions are in the final analysis human. In the Christian rhetoric, in contrast, a recitation of the acts of God in the community of believers plays a major role, affecting proofs, arrangement, and style. That which is eternal is not so much immutable laws but the one-for-all actions of God.

(Olbricht 1990:226)

Olbricht, therefore, designates a new genre namely, 'church rhetoric,' but this also reflects the venue where the rhetor gives his oration. In conclusion, Aristotle's rhetoric is concerned, by and large, with a formal, logical system of persuasion in public discourse but his rhetoric – genre in particular – cannot be applied uncritically to biblical studies.

2.4 Post-Aristotle

Hellenistic period was important in the history of rhetoric. The Greeks invented rhetoric and the Romans perfected it. Kennedy (1980:86) labels the rhetoric of this period as 'technical rhetoric.' With the term 'technique' he focuses on the 'technical writing to impose rules, to regularise, and to codify – thus not to provide for subtlety or finesse.' During this time rhetoricians produced many valuable works. One of them was *Rhetorica ad Herennium* (ca 86-82 BC) which is devoted to the systematic investigation of style. In this book (4.8.11-4.11.16), the author names the three levels of style – the grand, the middle and the simple.

The other important rhetorical works during Hellenistic period were those of both Cicero and Quintilian. Cicero (106-43 BC), Kennedy (1980:90) writes, was 'the greatest Roman orator and the most important Latin writer on rhetoric.' Cicero's contribution lies in the revival of Greek rhetorical tradition. For Cicero, the purpose of rhetoric is persuasion: 'the function of eloquence seems to be to speak in a manner suited to persuade an audience, the end is to persuade by speech' (*De Inventione* 1.5.6). According to him (*De Optimo Genere Oratorum* 1.4), rhetoric has three functions: to instruct (*docere*), to delight (*delectare*) and to move (*movere*) the minds of the audience. His theory of rhetoric was used later by Augustine.

Quintilian (ca 40-95 AD) was the author of the largest Latin rhetorical treatise, *Institutio Oratoria*, which consisted of twelve books. Although he can be seen as Ciceronian, Quintilian differs from Cicero and this is reflected in his definition of rhetoric. To Quintilian, rhetoric is the *science of speaking well*. This definition includes 'all the virtue of oratory and the character of the orator as well because no man can speak well who is not good himself' (*Institutio Oratoria* 2.15.34). Quintilian focuses on the ideal orator and hence also on the morality of rhetoric. Litfin (1994:100) writes, 'if Cicero was the foremost Latin orator and writer on rhetoric, Quintilian became Rome's greatest rhetorical teacher.'

The second sophistic rhetoric, during the period from 50 AD to 400 AD approximately (Murphy 1974:35), also occupied an important position in the history of rhetoric. This rhetoric was characterised by the practice of *declamation*, or discourse upon a stated theme. Exercises in composition, called *progymnasmata*, were well-known from the treatises by

such rhetoricians as Theon (first century) and Hermogenes (second century). Theon introduced *chreia* when dealing with *progymnasmata* (Hock & O'Neil 1986; Mack & Robbins 1989).

Ancient rhetoric originated in ancient Greek period and was assimilated by the Romans and passed on from thence to mediaeval European and Renaissance culture. Through this process the four ancient traditions in rhetoric were transmitted, according to Murphy (1974:3-42): Aristotle's, Cicero's, Quintilian's and the second sophistic rhetoric.

During the Middle ages, three types of literary rhetoric were developed (Kristeller 1983). The first was related to the theory of *letter-writing* which was the main genre of prose literature (Kristeller 1983:7-10; cf Murphy 1974:194-268). The composition of documents and letters was regarded as a legal and administrative necessity. The next most significant genre was *speech or oration* (Kristeller 1983:11-13). Public oratory (deliberative, forensic and epideictic) was revived in various places.

The third type is *sermon or sacred rhetoric*, which is called 'a homiletic revolution – a complete new rhetorical genre' (Murphy 1974:310; Kristeller 1983.13-15). Abbott (1990:99) calls this 'Christian Grand Style: a style that is vivid, figurative, and, above all, passionate. This style is modelled after the grand style of antiquity and represents, therefore, the theological confirmation of ancient rhetorical precepts.'

The most significant characteristic of this period is that the dimension of audience disappeared from rhetoric and, instead, the focus of rhetoric was on style (Perelman 1986:8). According to Perelman (:8), Talon published a work in 1572 in which rhetoric was reduced to stylistics or figures of speech for the first time. Thereafter, rhetoric, in fact, became identical with the study of figures of speech and it became one subject in a *trivium* consisting of grammar, rhetoric and dialectic.

- Grammar is the science of correctness in speaking.
- Rhetoric deals with elocution and the ornamental dimension.
- Dialectic deals with logic which distinguishes the true from the false.

(Murphy 1974:73-74)

The eighteenth century was an important turning point in the history of rhetoric. It brought to an end a long tradition of rhetoric which began in Greece in the fifth century BC and thus scholars speak of the 'decline of rhetoric' – in fact, the decline was in name only. Rather, a new tradition arose comprising logic, semiotics, literary criticism, and oral interpretation (Horner & Barton 1990:114; cf Kelber 1994:13). At this time the two concepts of *literature* and *psychology* began to influence the theory of rhetoric. This tradition continued throughout the nineteenth century. Rhetoric of this period is characterised as 'psychological' (Ehninger [1968] 1972:53).

In summary, as stated earlier in this chapter, rhetoric developed according to the wider social and cultural situation. Concerning this development, rhetoricians identify two trends: continuity and discontinuity (Blair & Kahl 1990; cf Kennedy 1975). This subject will be examined in detail in the next chapter.

2.5 Summary and Conclusion

We have examined the history of rhetoric in the Western tradition from its origin to the nineteenth century, our focus being mainly on classical rhetoric because that period has more relevance to the study of the Bible than other periods. The history of ancient Greek rhetoric reveals a shift from *mythos* through *logos* (Protagoras-Gorgias-Isocrates) to *rhetoric* (Plato-Aristotle-Cicero-Quintilian). This shift refers not only to progress in communication but also to the change from one form of consciousness to another.

Mythos, as a rhetorical discourse, refers to the epic poetry of the mythic world, and is characterised by oral and mythic consciousness. Oral consciousness indicates illogical structure and thus favours a paratactic arrangement – a continuous running style in poetry. In mythic consciousness there is an absence of terms and concepts referring to self-reflection and, instead, the thinking is dominated by the concept of deity. The purpose of *mythos* is to convey the tradition uncritically. Hence *mythos* is classified as irrational discourse rather than rationally creative discourse.

Social and political changes begin to occur around the sixth and fifth centuries BC. This transformation opens a democratic era which requires participation from the people, and which thus breaks with mythic irrational consciousness. At this point, Jarratt (1991:59-61) maintains, *nomos* emerges in the history of rhetoric. *Nomos* is something 'believed in, practised or held to be right' (Guthrie 1971:55). It is a belief, opinion, or point of view which differs from tradition and which, therefore, reflects rationality. *Nomos* is 'self-conscious arrangement of discourse to create politically and socially significant knowledge' (:60).

The concept of *nomos* refers to the change in recognition of the nature of human beings. In this regard, *nomos* is the vehicle for 'raising human life above the level of beasts' (Guthrie 1971:63). Against this background, the Older Sophists emerge in Greece, and they are the first professionals who claim the province of *logos*, which is in opposition to *mythos*. Protagoras views the human as a rational and critical being and his *logos* is related to the *techne* (art or skill) of prose speech, while, Gorgias, some time later, bases his theory of *logos* upon philosophical premises. Thus *Logos* was introduced by Protagoras and revived by Gorgias. *Logos* is the 'rational speech' of the Older Sophists.

Plato coins the term rhetoric and establishes the theory of rhetoric in order to limit sophistic *logos* to the realm of morality and justice in the court and assembly. Aristotle formulates the discipline of rhetoric, including the audience dimension, systematically and logically. Table 2-1 on the next page offers a comparison of the concepts of *mythos*, *logos* and *rhetoric*.

Rhetoric was transmitted from the Greeks through the Romans to Mediaeval European and Renaissance culture. Through this transmission classical rhetoric was revived in general. It was in the eighteenth century that rhetoric began to be integrated with other disciplines.

Concerning the rhetorical approach to the study of the Bible, classical rhetoric, which includes Aristotle's rhetoric, has attained popularity and widespread use. Our examination, however, discloses the weakness of the uncritical use of this approach. The Bible contains 'peculiar rhetoric' – Wilder's term ([1964] 1971:7) – which does not appear in that of Aristotle or Quintilian. The rhetorical approach is an on-going process of redefinition and redevelopment in order to study the Bible more properly than before.

Table 2-1: The comparison of concepts of persuasive speech
(Adapted from Schiappa 1992:8)

	scope	means	end	context	thinking
<i>mythos</i> as a predisciplinary discourse	general: poets, (reciters)	oral poetry (epic tale)	knowledge through education	general: formal and informal meetings	irrational
<i>logos</i> as a predisciplinary discourse	general: thinkers, speakers, and arguers	various forms of argumentation, discussion, q & a, and speeches	success/truth	general: both political and non-political	rational
rhetoric as a disciplinary discourse	specific: rhetors	formal speeches	success (in persuasion, or finding the available means of persuasion)	political & specific: deliberative, forensic, and epideictic settings	rational

Very recently, biblical rhetoricians have begun to employ other valuable insights from ancient rhetoric in their studies. Following Dibelius and Bultmann, for instance, Mack and Robbins (1989) rediscover *chreia* from the works of ancient rhetoricians like Theon (first century AD) and Hermogenes (second century AD). In this regard, biblical rhetoricians have entered a new phase in the use of classical rhetoric. In the next chapter, we will examine the present state of modern rhetoric.

3. Contemporary Rhetoric

As in the case of classical rhetoric, there is no simple, satisfactory definition of modern rhetoric. Rhetoric has developed and has been redefined, and this process is still going on in many new directions. As a result, many new rhetorical theories have emerged: for instance, those of Richards, Burke and Perelman, each of whom designates his own rhetorical theory as 'new rhetoric.' It is, therefore, impossible to formulate a generalised theory of modern rhetoric. Bearing this in mind, we will examine the present state of development of contemporary rhetoric and its characteristics.

3.1 Present State of Contemporary Rhetorical Theory

The theory of rhetoric has developed in two general ways and these two approaches compete for precedence among scholars. They can be categorised as 'influence' and 'system' (Blair 1992) which are equated with 'continuity' and 'discontinuity' (Blair & Kahl 1990).

3.1.1 Influence (Continuity)

Influence study concentrates on the continuity of the rhetorical tradition and thus presents the field of rhetoric as 'a singular path of development or influence through time' (Blair & Kahl 1990:151). Scholars in this group maintain that classical rhetoric is essential, because it provides an important model for new rhetoric, although new rhetoric is more comprehensive than its classical counterpart. They point out that even theorists such as Burke and Perelman, who redefined rhetoric in terms of 'system,' have drawn attention to the major tenets and values of classical rhetoric.

Furthermore, influence study treats Greco-Roman rhetoric with uncritical respect. Thus scholars exclusively examine classical rhetoric or trace its influence on later theories. Corbett (1990) bases his theory of composition on classical rhetoric only. Murphy (1974) is also interested in this subject. According to him, a fundamental concept in the development of rhetorical theory is the perceptive tradition, and his book focuses on this concept: 'this book, then, provides the first comparative study of the various forms in which medieval writers

continued the perceptive tradition' (ix). Kennedy, yet another influence scholar, focuses exclusively on the influence of the tradition. He writes that his book as a whole is 'an attempt to define classical rhetoric and its tradition by examining the various strands of thought which are woven together in different ways at different times' (Kennedy 1980:3).

Influence study takes into account a linear, mechanical relationship between classical rhetoric and later theories in the history of rhetoric. This approach does not consider the 'later rhetoric' separately and significantly, rather in terms of mere revision and reappropriation of classical rhetoric. Thus scholars consider that discovering influence is more significant than comprehending the later theories. In their writings, therefore, they emphasise the influence patterns of classical rhetoric – invention, arrangement, style, *topoi*, purpose and so on.

Some criticism has been voiced, however, concerning the above approach. Regarding Kennedy's work, Conley (1981:207) gives his assessment thus: 'Kennedy seems determined to find classical influence where it can barely be glimpsed.' Similarly, Bitzer (1981:213) maintains that 'Kennedy examines the moderns with far less than his usual detail and acumen. His focus on classical rhetoric and its fortunes perhaps led him to compress his coverage of modern rhetoric not sufficiently exhibiting marks of classicism.'

Influence study, therefore, discards the valuable insights which the later theorists contribute, and it eschews the interdisciplinary co-operational approaches to rhetoric because these 'do not resemble the original concept' (Blair & Kahl 1990:151). As a result, scholars minimise the particular nature of later rhetoric. Although Kennedy is in favour of influence study, he states that even perceptive theorists simply ignored, for instance, the significant point of Ramus' rhetoric (the interaction between rhetoric, logic and dialectic), and instead criticised Ramus' theory which, according to them, negated or even vitiated the principles of classical rhetoric (Kennedy 1980:212).

Consequently, focusing on influence study causes problems. The application of rhetoric to a text sometimes does not uncover the specific nature of the text, because influence study neglects 'the particularity of rhetorical theories, the details that make them theoretically significant' (Blair 1992:408). Kennedy, for instance, in his *New Testament interpretation through rhetorical criticism* (1984) proposes an indispensable model for the rhetorical study

of the Bible, but he ignores the interacting dimensions of rhetoric (Thurén 1990:68; cf 2.3.3). He does not focus on the 'dialogic nature' of word (text).

3.1.2 System (Discontinuity)

Certain modern rhetorical theorists, as opposed to influence study, apply classical rhetoric to modern discourse and then discover its inadequacy. While traditional rhetoric deals with persuasion, these contemporary theories regard discourse as practical reasoning. Richards maintains that classical rhetoric, being devised for the study of rules about how to speak and write effectively, is not suitable for the philosophical inquiry into how words work in discourse. He thus rejects classical rhetoric as a vehicle for philosophical inquiry, although he acknowledges that his new rhetoric developed from it. Both Toulmin and Perelman also maintain that formal logic, which is the basis of classical rhetoric, is invalid for practical reasoning.

In this regard, Ehninger ([1968] 1972:49) defines rhetoric in terms of 'system.' According to him, system is 'an organised, consistent, coherent way of talking about something' and thus rhetoric is 'an organised, consistent, coherent way of talking about practical discourse in any of its forms or modes.' By practical discourse he means discourse, written or oral, whose end is to 'inform, evaluate, or persuade, and, therefore, is to be distinguished from discourse that seeks to please, elevate, or depict' (:49).

Ehninger applies his perspective to the history of rhetoric and distinguishes three systems of rhetorical study. The first is the *grammatical* nature of rhetoric which characterised the classical period and continued from ancient times to the eighteenth century. Since rhetoricians viewed speaking as both an art and a practical tool, 'rhetoric was given both aesthetic and pragmatic dimension' (:50). The grammar of rhetoric was regarded as the important element for effective speaking. Classical rhetoricians like Aristotle and Cicero represent this system.

The next system is the *psychological* nature of rhetoric which played a significant role from the later eighteenth century to the 1930s (:51). The rhetoricians focused less on the grammar of rhetoric and more on the relationship between communicative act and the mind of the listener-reader (:52). Campbell and Priestley represent this system. The final system is the *social* or *sociological* nature of rhetoric which characterised rhetoric from the 1930s to the

1960s when Ehninger wrote his article. Although rhetoric in this period is unusually complex and embraces many specialised strands of interest, all these strands come together in the fact that rhetoric is fundamentally seen as an instrument for understanding and improving human relations (:53). Richards, Burke and Perelman represent this period.

Thus the study of the system of rhetoric differs from the orientational study of rhetoric. While the latter focuses on cataloguing names, dates, definitions, elements and effects of rhetoric, the former investigates various elements in rhetoric: the nexus between theories of communication and the intellectual, cultural, and socio-political environments in which those theories arose and flourished; the relationship between form and substance; and the strengths and weaknesses of rhetoric.

Those scholars who are interested in the system of rhetoric perceive language as symbol, as dialogic product, and as action. In this regard, rhetoric is embodied in the matrix of inter-related social, political and cultural dimensions. It has its roots in neighbouring subjects or disciplines such as linguistics, philosophy (value, practical reasoning), psychology, literary theory and cultural studies. For example, Burke ([1950] 1969a:27), who maintains that discourse is 'symbolic action,' points out that rhetorical analysis must be based upon human identification, which refers to 'the autonomous activity's place' in a wider context of communication. Bakhtin's view of language is that it is the product of social dialogue. 'The word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way' (Bakhtin [1981] 1990:279).

System study will be examined in detail in the next chapter. Briefly, then, influence study refers to the preservation of rhetorical tradition whereas system study disregards the influence of classical rhetoric and focuses on the social value of discourse.

3.2 The Characteristics of Contemporary Rhetoric

Contemporary rhetoric is the product of a long process of redefining and redeveloping classical rhetoric in various ways. It consists of the reinvention, reformulation, expansion and

rediscovery of classical rhetoric. Thus Lunsford and Ede (1984:45-48) argue that there are three similarities between classical and contemporary rhetoric:

1. Language: the concept of man as a language-using animal who unites reason and emotion in discourse with another.
2. *Techne* (τέχνη): a dynamic, systematic methodology whereby rhetor and audience may jointly have access to knowledge.
3. Usage: in both periods rhetoric has the potential to clarify and inform activities in numerous related fields.

Nonetheless, contemporary rhetoric assumes more accountability than its classical counterpart in dealing with modern discourse, for it refers generally to rhetoric as 'system.' In this regard, Fogarty ([1959] 1968:130) writes:

[The new rhetoric] will need to broaden its aim until it no longer confines itself to teaching the art of formal persuasion but includes formation in every kind of symbol-using...; it will need to adjust itself to the recent studies in the psychology and sociology of communication; and, finally, it will need to make considerable provision for a new kind of speaker-listener situation.

Richards ([1936] 1971) bases his new rhetoric upon the philosophy of language, namely, its metaphoric nature. Burke ([1950] 1969a, [1950] 1969b, 1951) bases his new rhetoric on psychology, Perelman (1969) on informal logic, Scott (1967, 1976) on epistemology, McGee (1980) on ideology and Robbins (1994a, [1995], [1996]) on dialogic interaction between *genotext* and *phenotext*, including social and cultural environment. As these examples show, contemporary rhetoric, or rhetoric of system, is defined variously. The study of individual theories, therefore, is necessary. That is not, however, the purpose here. Our focus will be on the fundamental differences between 'new' and 'old' rhetoric. Such differences highlight the essential features of all contemporary *rhetorics*.

3.2.1 The Status of Rhetoric

Although rhetoric has always played a part in the history of man, today it is more indispensable than ever before. Indeed, contemporary society can be described as 'rhetorical community' in which rhetorical values and meanings are more necessary than the logic of

formal values (cf Perelman [1970] 1989 397-398). In this process of transition, there have been some major shifts in rhetorical practice.

The first point to examine is *the change in the definition of man*. In classical times man was by definition 'rational.' Rhetorical activities were based, therefore, on formal logic and reasoning, and were carried out through a linear process in homogenous society which consisted of stable values, a shared social system and a unified culture, and which regarded formal justice as a principle of action (cf Lunsford and Ede 1984:38). By contrast, modern rhetoric views man as essentially a 'rhetorical' being rather than a 'rational' one.

In this regard, Burke (1966:16) defines man as 'the symbol-using (symbol-making, symbol-misusing) animal.' When he speaks of 'symbol' Burke refers to language. Linguistic action is 'symbolic action' which differs from practical action (:75). Any verbal action which has a desired effect upon the audience is the product of an author's rhetorical action (Burke 1953:120). Man is, therefore, a rhetorical being.

[Rhetoric] is rooted in an essential function of language itself, a function that is wholly realistic, and is continually born anew; the use of language as a symbolic means of inducing co-operation in beings that by nature respond to symbols.

(Burke [1950] 1969a:43)

The second point is that contemporary rhetoric *enlarges the scope* of classical rhetoric. For instance, Aristotle established sharp boundaries between rhetoric, dialectic and poetics. Some classical theorists like Isocrates, however, tried to blur these boundaries (Halloran 1976). Kennedy (1980:35) identifies Isocrates' contribution as a significant step towards *letteraturizzazione* in the history of rhetoric.

Contemporary rhetoric, too, disregards the boundaries and is, furthermore, concerned with any type of discourse. Scholars such as Burke and Black emphasise the rhetorical aspect of any text. Burke (1953:221) writes that effective literature, whether written or spoken, could be nothing else but *rhetoric*. The effectiveness in literature comprehends unintentional as well as intentional effects. Black ([1965] 1978:15) echoes Burke when he says: 'Rhetorical discourses are those discourses, spoken or written, which aim to influence men.'

The third point is *a change in the subject* of rhetorical discourse. Classical rhetoric is regarded as a persuasive discourse which operates chiefly in the fields of the contingent and which aims at achieving maximum probability as a basis for public decision. According to Aristotle's *Rhetoric* (1.4.7), the five most important subjects for deliberation are: finances, war and peace, national defence, imports and exports, and legislation. Contemporary rhetoric, on the other hand, is pervasive in the transactional aspects of society, and even in science (Ehninger 1989). In this regard the classical orator can be seen as a polymath who is equipped with an open and publicly available comprehensive knowledge, whereas the contemporary rhetorician can be seen as a specialist (Halloran 1976:236).

The fourth point relates to *the occasions* of rhetoric. Classical rhetoricians are traditionally seen as confining their attention to public speaking in order to persuade or instruct the audience in one of three social contexts (court, assembly and civic ceremony), whereas contemporary rhetoric is used with greater diversity.

The last point deals with the *purpose* of rhetoric. While classical rhetoric aims at persuasion in general, the goals of contemporary rhetoric are varied and include:

- the study of misunderstanding and its remedies (Richards [1936] 1971:3);
- identification rather than persuasion (Burke 1951:203);
- the increase of the mind's adherence to the theses presented for its assent – the theory of argumentation (Perelman & Olbrechts-Tyteca 1969:4);
- a way of knowing – epistemic rhetoric (Scott 1967).

Clearly people in modern times do not live in a simple, cohesive society but in an aleatoric universe in which unifying norms hardly exist (Halloran 1975:624). In such a society classical rhetoric is inadequate.

3.2.2 Shifts in Logic

Logic is the theory of *right* reasoning (Peirce 1965:5). It is the theory of distinguishing correct from incorrect reasoning. Logic deals with the power of speech, inference, conceptual thought, and rational inquiry (Munitz 1981:8). Recognising the nature of logic, Aristotle combines

logic with rhetoric. According to Aristotle (*Rhetoric* 1.2.8), logic is the fundamental tenet of rhetoric. Rhetoric is analogous to logic, or in more detail, rhetorical enthymeme refers to syllogistic deduction, and rhetorical paradigm (example) refers to induction. He goes on to say that 'all [speakers] produce logical persuasion by means of paradigms or enthymemes and by nothing other than these' (*Rhetoric* 1.2.8).

Thus, ever since the time of Aristotle, formal logic has occupied the central part of rhetoric and of philosophy in general. Its focus is on the study of formal structure or patterns between premises and their conclusion in argument. Formal logic, however, has encountered criticism.

Peirce (1965) was the one who pointed the way for the development of logic in its modern form (Munitz 1981:12), specifically in the area of rhetoric. He studied rhetoric not in terms of persuasion, style, and audience, but in terms of logic. Peirce (1965:52, hereafter paragraph 2.93) called this speculative rhetoric, which aims to obtain either similar ideas or specific physical activity from the audience. He developed the structural description of deduction and induction and then introduced a third inferential structure, namely, abduction. Deduction, induction and abduction can be compared as follows (:2.623; cf Bybee 1991):

Deduction

Rule: All the beans from this bag are white.

Case: These beans are from this bag.

Result: These beans are white.

Induction

Case: These beans are from this bag.

Result: These beans are white.

Rule: All the beans from this bag are white.

Abduction

Rule: All the beans from this bag are white.

Result: These beans are white.

Case: These beans are from this bag.

With the above standard forms we explain how these structures differ from one another. A deduction is a syllogism, consisting of three categorical propositions, that contains exactly three terms, each of which occurs in exactly two of the constituent propositions. It is an argument whose premises claim to provide a conclusion. Every deductive argument is either valid or invalid (Copi 1986:169). The sample structure of a syllogism is as follows:

All people are mortal.

Socrates is a person.

Therefore, Socrates is mortal.

The general form of a syllogism, which appears below, is the most important aspect. This form is valid argument, regardless of the subject matter of A, B, and C.

A is B.

B is C.

Therefore, A is C.

An induction is an argument by analogy. It has a series of instances to support the conclusion. The sample structure is as follows:

Protagoras is a person, and Protagoras is mortal.

Socrates is a person, and Socrates is mortal.

Plato is a person, and Plato is mortal.

Aristotle is a person, and Aristotle is mortal.

Therefore, all people are mortal.

The form of induction appears below. Inductive logic attributes two different characteristics (B and C) to a single subject (A). Induction is equated with example in Aristotle's rhetoric.

A is B.

A is C.

Therefore, B is C.

Abduction is hypothetical argument in which a special case falls under a certain rule. 'In certain respects two objects have a strong resemblance and we infer that they resemble one another strongly in other respects' (Peirce 1965:2.624; cf 2.629).

Socrates is mortal, rational,.....and funny.

All people are mortal, rational,.....and funny.

Therefore, Socrates is a person.

The form of abduction appears below. Abduction attributes a single characteristic (C) to two different subjects (A and B).

A is C.

B is C.

Therefore, A is B.

According to Peirce, the differences between induction and abduction are as follows:

- Induction refers to the existence of phenomena such as we have observed in cases that are similar, while abduction supposes something of a different kind from what we have directly observed, and frequently something which it would be impossible for us to observe directly (Peirce 1965:2.640).
- Induction infers from one set of facts another set of similar facts, whereas abduction infers from facts of one kind facts of another (Peirce 1965:2.642).

- The degree of strength of claim ascends from abduction to induction to deduction, whereas the degree of certainty ascends from deduction to induction to abduction: 'yet it [abduction] is *reasoning* and though its *security* is low, its *uberty* is high' (Peirce 1965:8.388).

In conclusion, abduction is a theory of inference which differs from both deduction and induction. It has the power of persuasion and is, therefore, a rhetorical structure which is different from enthymeme and example.

From the time of Peirce on, a change of rhetorical paradigm has occurred in logic. Some, however, still maintain that deduction is the only rhetorical method for reaching a conclusion, and that all other methods of rhetoric are irrational – and, hence, invalid – persuasion.

The other shift in rhetorical logic is from Aristotle's formal logic to informal logic. Toulmin (1958) suggests that there are two kinds of arguments. Theoretical argument, on the one hand, relates to unchanging and universal principles, and is based, therefore, on idealised formal logic. Practical argument, on the other hand, is grounded in the context of particular situations and relates, therefore, to informal logic. Consequently, Toulmin discovers that traditional formal logic is incomplete in dealing with rationality. Modern thinkers endorse this conclusion.

Perelman also examines this subject. According to him, formal logic is related to 'a calculation made in accordance with the rules that have been laid down beforehand' (Perelman [1970] 1989:399), while informal logic is 'the study of the discursive techniques that induce and increase the mind's adherence to the theses presented for its assent' (Perelman & Olbrechts-Tyteca 1969:4). Perelman maintains that human affairs cannot be governed by formal logic. Nor, by inference, can rhetoric, since rhetoric deals with human affairs.

An essential difference exists between formal and informal logic, according to Perelman. Formal logic is a system with which to study the methods of proofs used in the mathematical sciences. When applying this, all practical reasoning outside the domain of formal logic eludes logic, and, vice versa, logic eludes reason. Formal logic is impersonal. On the other hand, informal logic is the basis of the study of argumentation and is related to rationality. Informal logic is personal. Formal logic relates to stability, certainty, and the unchanged, while informal logic relates to

context, uncertainty, change and instability. Formal logic is actually inimical to rhetoric (Bybee 1993:169). Consequently, *contemporary rhetoric goes beyond Aristotle's formal logic*.

Indeed, contemporary rhetoric can, for instance, be characterised by the union of rhetoric and philosophy. Classical rhetoric was not closely related to philosophy. Gorgias founded the theory of *logos* upon his *Non-reality or On nature*, and Plato was also fond of dialectic. Aristotle's rhetoric depended solely on formal logic, namely, deductive syllogism, which is the heart of persuasive discourse. There have been few systematic attempts, however, to establish a broader and deeper relationship between rhetoric and philosophy.

By contrast, modern philosophers are concerned with the formulation of a new system which combines rhetoric with philosophy. Based on informal logic, contemporary rhetoric can be called the theory of argumentation which is the activity of rationality. Through the nature of argumentation Perelman attempts to resuscitate philosophy and rhetoric.

3.2.3 Audience

Rhetoric is by nature audience-centred: the understanding of audience is absolutely vital. No audience means no rhetoric. In Aristotle's theory, rhetoric is directed towards a judgement where the audience appears always as the one who judges and the rhetor is the one who is judged. The audience, therefore, is the rhetorical agency of judgement. Furthermore, Aristotle distinguishes three rhetorical genres (forensic, deliberative and epideictic) according to the audience. It is the audience that brings rhetoric to practical enactment. According to Perelman (1986), the audience component disappeared from rhetoric in the Middle ages. Rhetoricians during this time limited classical rhetoric to figures of speech. From that time on, rhetoric became a stylistic device in literature. Rhetoric was no longer viewed as the study of reasoning.

Contemporary rhetoricians recognise once more the importance of audience in rhetoric. Bitzer ([1968] 1972) introduced the concept of rhetorical audience into the rhetorical process. To him, audience is one of three elements in the rhetorical situation (exigence, audience, and constraints). Bitzer distinguishes rhetorical audience from hearer, scientific audience or poetic audience. Scientific audience is related to the receiving of knowledge

whereas poetic audience is related to participation in aesthetic experience. Rhetorical audience is different from both these audiences: 'a rhetorical audience consists only of those persons who are capable of being influenced by discourse and of being mediators of change' (:44). In this way Bitzer links the audience with the situation.

Perelman also recognises the importance of audience. He designates his rhetoric as 'new rhetoric' because of the recovery of the idea of audience. This idea distinguishes his theory from stylistic rhetoric which ignored the dimension of audience and which was popular from the Middle ages to the nineteenth century (Perelman 1986:8). Thus Perelman's new rhetoric is primarily a theory of argumentation and is based on audience. To him audience is 'the ensemble of those whom the speaker wishes to influence by his argumentation' (Perelman & Olbrechts-Tyteca 1969:19). To Perelman an audience occupies its position as a construction of the speaker, not as a physical presence like the audience who gathers to hear a speech, but as a rhetorical construct which appears in the rhetorical activity.

Focusing on audience Perelman distinguishes persuasion from conviction. Persuasion is directed at a particular audience, whereas conviction is directed at a universal audience. Thus he introduces the three concepts of audience.

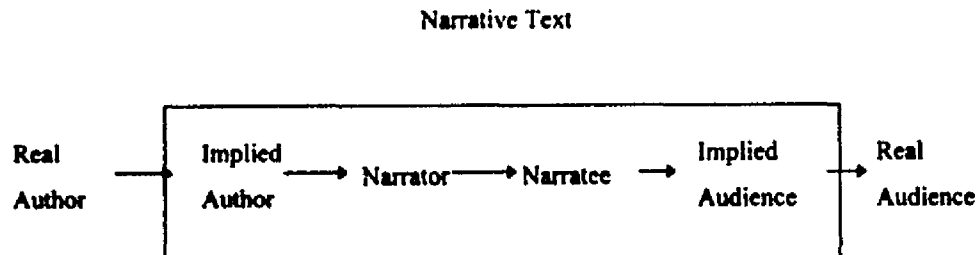
The first such audience consists of the whole of man-kind, or at least, of all normal, adult persons; we shall refer to it as the universal audience. The second consists of the single interlocutor whom a speaker addresses in a dialogue. The third is the subject himself when he deliberates or gives himself reasons for his action.

(Perelman & Olbrechts-Tyteca 1969:30)

The universal audience is a mental concept of the speaker and provides 'a norm for objective argumentation' (Perelman & Olbrechts-Tyteca 1969:31). Thus the universal audience is a major and crucial part of Perelman's new rhetoric, which is accordingly defined as '*agreement of the universal audience*.' Argument addressed to a universal audience is 'valid for the reason of every man' and 'necessarily valid for everyone' (:32).

Another study on audience is carried out by Chatman ([1978] 1980). This is rooted in narrative theory. Narrative is a form of communication from the author to the audience, and the *story* of narrative is delivered by *discourse*. Chatman (:146) raises a question: how is the story presented

to the audience? He introduces a term 'non-narrated' to answer this question and suggests a model for narrative communication (:151). The diagram of the narrative-communication situation appears below. This model has been used frequently in subsequent narrative rhetoric.



In this diagram,

The box indicates that only the implied author and implied reader are immanent to narrative, the narrator and narratee are optional (parentheses). The real author and real reader are outside the narrative transaction as such, though, of course, indispensable in an ultimate practical sense.

(Chatman [1978] 1980:151)

The real author and the real audience. The term 'real' refers to 'flesh and blood.' The real author is the real creator of a work – Matthew, the Gospel writer, for instance – and is a finite human being. He can be neither omniscient nor omnipresent. His narrative, however, is a unified whole that reveals narrative rationality, narrative probability (coherence) and narrative fidelity (truthfulness and reliability) (Fisher 1987:58).

The real audience is one that actually reads and hears a text through time. The reading of the real audience changes and depends on his background. Even the second reading of a single reader differs from his first reading. Consequently, the real audience of a text is continually changing.

The implied author and the implied audience. The term 'implied' refers to 'non-flesh-and-blood,' and thus the implied author is not a real person but a textual structure. 'The implied author chooses, consciously or unconsciously, what we read; we infer him as an ideal, literary, created version of the real man; he is the sum of his own choices' (Booth 1983:74-75). The implied author stands for 'principle' in the creation of narrative. He creates the whole narrative medium and thus establishes 'the norms of narrative' (Chatman [1978] 1980:149),

or 'general cultural codes' (:149) or 'responsibility' (Booth 1988:125-153). Thus the implied author is the authorial person of narrative.

The implied author always exists with a text, though there might not be a single real author in the ordinary sense, as in films made by a committee, or a folk tale composed by a group of people over a long period (Chatman [1978] 1980:149). Furthermore, in the variety of works by one real author, each may have a very different implied author. Thus the implied author is not the same as the real author. The implied author does not tell the reader anything. The implied author has no voice and never communicates directly with the reader. 'It instructs us silently,' writes Chatman ([1978] 1980:148), 'through the design of the whole, with all the voices, by all the means it has chosen to let us learn.'

The implied audience is the counterpart of the implied author, and is an imaginary person, a textual construction. The implied audience is always present in the text and is the audience created by narrative for actually effecting the active participation of the audience in the reading process, including both prestructure and actualisation. The implied audience is a term which 'incorporates both the *prestructuring* of the potential meaning by the text and the reader's *actualisation* of this potential through the reading process. It refers to the active nature of this process' (Iser 1978:xii, italics mine).

The narrator and narratee. The narrator is not the author. Narrator refers to the teller of a story (Chatman [1978] 1980:147). The narrator is created by the implied author and thus exists on a lower level of the text than the implied audience, as seen in Chatman's diagram. The narrator is a textual construction and is used by the implied author.

A story may have one or many narrators. The narrator may be a character in a story; for instance, the first-person narrator. But a character-narrator has limitations in telling a story (Rhoads & Michie 1982:35). He cannot be omniscient and omnipresent. On the other hand, the narrator may not be a character. He is the unnamed narrator and is outside the story, yet he is the teller of the story in the narrative (:35). This narrator is commonly understood to be omniscient and omnipresent. Some dimensions of the narrator are: dramatised and undramatised narrator (Booth 1983:151-152), and reliable and unreliable narrator (:159).

The narratee is a textual construction created by the implied author. The narratee is the one to whom the narrator addresses the story, and is referred to in the second person, while the narrator refers to himself in the first person. The narratee may or may not be a character in narrative. In the latter case the narratee is unnamed and does not appear anywhere in the narrative (Keegan 1985:101).

3.2.4 Dialogic with Social and Cultural Background

Contemporary rhetoric is concerned with the *social* aspect of language, while traditional rhetoric emphasises the *asocial* aspect of language. According to Bakhtin, language is not merely a system of signs which describe the world. It is the product of dialogic interaction: '[T]he word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way' (Bakhtin [1981] 1990:279). Thus language reflects various points of view, conceptual horizons and systems for providing expressive accents. Indeed, language is heteroglossia.

Burke (1957:3) maintains that '[C]ritical and imaginative works are answers to questions posed by the situation in which they arose. They are not merely answers, they are *strategic answers, stylised answers*.' Wilder (1956, [1964] 1971) also argues that language is a cultural product. Regarding the Christian language he says that it is a new utterance created in 'Christian culture' which is represented by the 'divine action and covenant-dialogue' (:16). This is 'cultural creativity' (:128). Wilder, therefore, suggests that rhetorical criticism be redefined in terms of (Christian) cultural study. Kristeva (1986:37) underlines the dialogic nature of text, when she says 'each word (text) is an intersection of words (texts) where at least one other word (text) can be read...any text is constructed as a *mosaic of quotations*; any text is the absorption and transformation of another' [*italics mine*].

These observations emphasise that writing is inter-textual not in the traditional sense that the text is associated with others generically or historically, but in the sense that the text interacts with its social, cultural, political and historical environment materially. Consequently, rhetoric today is perceived as fundamentally collaborative and dialogic, as opposed to the traditional concept of rhetoric as instrumental and monologic. Rhetorical criticism deals with the text as a social activity and has begun to focus more on the *archaeology* of the discourse rather than

on its *performance*. Rhetorical criticism, then, is associated with invention, one of the five canons of classical rhetoric (cf Bizzell & Herzberg 1990; Robbins [1995], [1996]).

3.3 Summary and Conclusion

To sum up, rhetoric has developed – and continues to do so – in two general directions. Influence study, on the one hand, focuses on the continuity of classical rhetoric. Scholars in this group treat classical rhetoric with uncritical reverence. They ignore the valuable insights which later rhetorical theorists have contributed. As a result, influence study causes problems in dealing with modern discourse.

System study, on the other hand, emphasises the study of rhetoric as a system. Scholars in this group maintain that rhetoric is practical rather than expressive, and that it deals with discourse, therefore, in the light of the social and cultural environment. Thus system study is more comprehensive than and preferable to influence study. Based on the concept of rhetoric as system, Ehninger distinguishes three major traditions in the history of rhetoric: grammatical (classical rhetoric), psychological (eighteenth-century rhetoric) and sociological (contemporary rhetoric).

Contemporary rhetoric comprises the revision, reformulation and expansion of classical rhetoric. Thus Halloran (1993:109) might say that classical rhetoric has died and that modern theorists have gone on to develop the idea of a rhetoric that endures because its purpose remains viable. Contemporary rhetoric in general refers to rhetoric as system. There are, therefore, basic differences between ‘old’ and ‘new.’ Bearing all this in mind and having examined these differences between ‘old’ and ‘new’ rhetoric, we can express the essential features of contemporary rhetoric as shown in table 3-1 on the next page.

In conclusion, the expansion of rhetoric envisages the emergence of a rhetorical culture in modern society. The shift from formal logic to informal logic and the recovery of the dimension of audience suggest the presence of a larger background which produces a text. In this context, even style, which was regarded as mere ornament, is no longer ornamental but has now become rhetorical strategy for practical reasoning. The integration of rhetoric with other disciplines in both human sciences and social sciences is a common phenomenon today.

As a result, rhetoric does not and should not belong exclusively to an individual orator who seeks to influence society but should be seen as social rhetoric that integrates individual and collective activities. While classical rhetoric deals with text as *speech* in the monologic context, contemporary rhetoric envisages text as *action* in the dialogic context of wider social relations between the author and the audience. Apparently, the focus of rhetoric has begun to shift from the study of the pragmatic power of an expression to the study of the invention of a text embedded in social and cultural values. In the next chapter we will examine how contemporary rhetoric operates against larger discursive backgrounds, in theory and practice, specifically in the study of the Bible.

Table 3-1: Basic differences between Classical and Contemporary Rhetoric

	Classical Rhetoric	Contemporary Rhetoric
Status and Usage	Individual rhetoric, spoken exclusively by an ideal orator on four subjects in three venues. Man is a rational being. Orator is a polymath.	Social rhetoric which combines the individual and collective activities and is indispensable everywhere. Man is a symbol-using, rhetorical being. Orator is a specialist.
Basis	Formal logic focusing on universality.	Informal logic focusing on context.
Audience	Audience in manipulative, one-sided and antagonistic (the judge versus the judged) communication. Mediaeval times: no audience dimension.	Universal audience in argumentation (Perelman), or, Audience in narrative communication, real author and real audience; implied author and implied audience; narrator and narratee (Chatman).
Language (text)	Monologic: Asocial aspect. Monoglossia. Unitary language.	Dialogic with social, cultural and political aspects. Heteroglossia. Intertextuality.

4 Rhetorical Criticism and New Testament Interpretation

Rhetorical criticism as theory and as method for biblical studies today is quite heuristic. It is constantly being redefined, reformulated and remodelled towards establishing a sound concrete method. This comes into sharper focus when we examine rhetorical criticism in recent New Testament scholarship. This survey will provide the broader context for our present study. In the first section we will examine the history of rhetorical criticism by pointing out certain significant contributions. In the next, we will examine two current modes of rhetorical criticism.

Rhetorical criticism today is more complex than ever before because contemporary biblical scholars are gradually shaping a tool which possesses a great interpretative and explanatory power. Wuellner (1987) categorises rhetorical criticism as either *rhetoric restrained* or *rhetoric revalued* (rhetoric reinvented). The former is related to literary criticism and the latter refers to practical criticism. Botha (1994:130-32) then expands 'rhetoric restrained' by including the exclusive use of Greco-Roman rhetoric and genre classification. Combrink (1992) also suggests two readings: *referentiality* and *textuality* of rhetorical criticism. We, in turn, distinguish the one-dimensional approach from the comprehensive (multi-dimensional) approach in rhetorical criticism.

4.1 A Brief History

Rhetorical criticism is the 'first systematic hermeneutics' (Heidegger 1962:178), and Wuellner (1989:2) notes that in the late third century BC Demetrius had described the relationship between hermeneutic and rhetoric as elocution in the sense of *rhetorica utens*. Rhetorical criticism in biblical studies probably originates from the works of earlier scholars – Origen's *De Principiis*, Augustine's *De Doctrina Christiana* and other Latin and Greek Fathers' works (Medhurst 1991; Botha 1994:134). At that time the Bible and rhetoric had a close relationship in the light of Christian self-definition.

Augustine is a significant figure in the history of the rhetorical approach to the Bible. In *De Doctrina Christiana*, Augustine focuses on the *tractatio scripturarum* (all treatment of

scripture). In this regard, he differs from the tradition. Aristotle does not concern himself with the treatment of texts or documents at all. Cicero and Quintilian, by contrast, show their interest in the subject because of a text's *controversies* produced by 'ambiguity, conflict between letter and intent, conflict of laws, reasoning by analogy and conflict about the definition of a word in a document' (Eden 1990:46). This, however, is one among many problems with which the orator should be prepared to deal and is by no means the most important. Cicero focuses on how to argue about a document, not how to deal with it so as to obtain a correct and true interpretation. Augustine is concerned with discovering the proper meaning of a text (Press 1984; Eden 1990:46). This is the clear difference between Augustine and Cicero.

Eden (1990:47) outlines Augustine's rhetorical criticism according to two principles: the legal and the stylistic. The legal strategy is associated with the discrepancy between *scriptum* (what is written) and *voluntas* (what is meant) and it forms the basis of his hermeneutics. Augustine regards *voluntas* of the author as prior to and privileged above his *scriptum*. The stylistic strategy deals with the subjects of *propria* (literal expression) and *figurata* (figurative expression). For stylistic strategy, the interpreter cannot claim one reading as prior to another reading but this can be decided according to the context.

In Medieval times, rhetoric as a theory of speech was also regarded as a theory of interpretation implicitly or explicitly, and thus the early Reformers combined hermeneutics with rhetoric on theological grounds, focusing on the discovery of ultimate truth as transcendental meaning. In this period, rhetoric was used for the study of language and logic, but not for the study of the social and cultural effectiveness of rhetorical discourse (Wuellner 1989:6-8). Since then, however, and particularly with the publication of Talon's work which reduced rhetoric to style or figures of speech (Perelman 1986:8), rhetorical criticism in biblical study has been confined to stylistic study. This has been the trend until quite recently (the mid nineties) in biblical scholarship (Watson 1994:106).

A significant turning point in the history of the rhetorical analysis of the Bible is reached by Wilder, who has been called 'the father of rhetorical analysis' (Robbins & Patton 1980:328). Not only does he reintroduce rhetorical criticism to the study of the Bible, Wilder also focuses on redefining rhetoric as system, thereby anticipating 'rhetoric revalued.' In other words, Wilder argues that rhetoric in the study of the Bible must be redefined in terms of Christian

culture. In his 1955 SBL presidential address entitled '*Scholars, theologians and ancient rhetoric*,' Wilder (1956:1-2) points out the problems raised when applying modern rationale to the ancient religious text and discusses 'the nature of religious symbol and of symbolic discourse' in relation to New Testament eschatology as 'a tremendous expression of the religious imagination, an extraordinary rhetoric of faith.'

Here, by stressing cultural dialogic, Wilder envisions the importance of social background in the formation of rhetoric. 'Our task,' writes Wilder (1956:3), 'must be to get behind the words to what semanticists call their "referents" and this is the domain of Culture, Anthropology and Folklore rather than of Philology.'

Since his presentation, Wilder has published a book entitled *Early Christian rhetoric: The language of the New Testament* ([1964] 1971), where he discusses the rhetorical nature of the New Testament in detail. 'The whole compendium of Israel's literature is built upon *peculiar* rhetorics [italics mine] that find no place in the textbooks of Aristotle or Quintilian' (:7). Like other rhetorical critics, he examines style and genre. Wilder (:xi) differs from them, however, in the following respects:

1. Most rhetorical criticism of the Bible has in the past been carried out with now dated canons of appreciation and with inappropriate categories of style and genre, whereas Wilder integrates the contemporary New Testament scholarship with the secular literary method to explore the original biblical texts.
2. Wilder combines the valuable insights from form criticism with contemporary literary criticism, modern theory of language and hermeneutics.
3. Wilder focuses on imaginative interpretation, namely, the aesthetic aspect of religious language in genre, symbol, metaphor and mythos, in order to supplement the conventional theological approach and academic formalism.

Wilder thus objects to the idea of 'form' as merely ornamental, and recognises it as a holistic concept. He traces form to the New Testament Greek terms, *morphe*, *shema* and *eikon*, which usually refer 'not to the external experience but to the total reality of the person or thing in

question' (Wilder [1964] 1971:25). Wilder maintains that form is evidently deeply determined by 'the faith or life orientation' (:25) and is concerned not with 'general world view but particular social patterns' (:26). Thus form is very important for understanding biblical discourse. This observation opens a new route for rhetorical criticism to follow in the study of dialogue, story, parable, and poem in biblical literature.

Wilder's clarion call prompted Funk (1966) to publish his work immediately. Based on the concept of language as event, Funk compares parable to letter (epistle). Parable is simile or metaphor, and accordingly, brings 'a fresh experience of reality' by reformulating and modifying the convention (:139). The letter differs from this, being 'almost as flexible as oral speech itself.' It contains the styles of oral expression such as 'imagined dialogue, accusation and defence, queries, exclamations, oaths, and the challenge "not so much to understand the written word but to listen and behold"' (:248).

In short, Wilder's contribution to rhetorical criticism goes beyond the study of style or figures of speech. His focus is on 'system' study rather than 'influence' study, moving beyond the domain of classical rhetoric. Wilder maintains that rhetorical criticism should take into account the cultural dimension of rhetoric. He sees the need to reform not only the method but the theory of rhetoric also. In this regard, Wilder's contribution marks a threshold for cultural rhetoric in the study of the Bible.

Writing at the same time as Wilder, Muilenburg used rhetorical criticism in the study of the Old Testament in terms of repetition and style (Muilenburg 1953, 1956). In the 1968 presidential address of the SBL, he called for rhetorical criticism to be employed instead of form criticism in the study of Hebrew literature in all its variety, versatility and artistry (Muilenburg :1969). In reply to Muilenburg's call, rhetorical criticism re-appeared in biblical scholarship. Its focus was on the use of such rhetorical and stylistic devices as quantitative balance, chiasm, introversion, inclusion, progression, irony, the rhetorical question, simile and the numerical saying (Robbins & Patton 1980:328-329).

20.

In 1974, a New Testament scholar, Betz (1975) presented an article to the SNTS in which he used rhetorical criticism to study Galatians. Using Greco-Roman rhetoric he later produced a commentary on Galatians (Betz 1979). Although these works received criticism,

they served to draw attention to the use of rhetorical criticism in biblical studies (Kennedy 1984:3-4; Botha 1994:134-137; Watson 1994:107-109).

Since Betz's publication, works on rhetorical criticism have been produced in abundance. In this context, Kennedy explored the theoretical background of the validity of rhetorical criticism for the study of the Bible and formulated a model of rhetorical criticism based on classical rhetoric together with Bitzer's rhetorical situation (we will discuss Kennedy and Bitzer in more detail later). At one time, his model was used as the *sine qua non* of rhetorical criticism in the study of the Bible.

Wuellner's contribution should not be overlooked in the history of rhetorical criticism. He was the first who applied Perelman's theory of argumentation to the biblical text.

My proposal is that a study of the rhetorical nature of Paul's argumentation, or a study of the nature of argumentation in Paul's letters, will help us out of the two impasses created by the fixation with form- and genre-criticism on the one hand, and with specific social or political situations on the other hand. I am not proposing that we eliminate literary and historical considerations. Neither am I proposing simply to add rhetorical considerations to an already crowded agenda of exegetical procedures. My proposal is for setting new priorities: I propose to replace the traditional priority on propositional theology and the more recent priority on letters as literature with the new priority on letters as argumentation. Traditional theology, even biblical or Pauline theology, was based on the traditional model of logic and dialectic. The approach to Paul's letters as literature was based on traditional or modern theories of literature or poetics. Instead I am proposing that we consider Paul's letters primarily as argumentation.

(Wuellner 1976:333)

Wuellner maintains that rhetoric is connected normatively with theory and method, and, therefore, that the theory is as important as the method: 'without a clear position in rhetorical theory, the currently revived interest in rhetorical criticism as method will not help us in freeing rhetoric within biblical exegesis from the debased state...' (Wuellner 1991c:171). Thus he suggests three dimensions of rhetorical criticism – rhetoric *in*, *of* and *about* text (Wuellner 1991b:114-5). With these dimensions in mind, Wuellner (1991b) began to use the term narrative rhetoric and applied Chatman's theory of narrative to John's Gospel. Later, Thibeaux (1990) utilises Chatman's theory of narrative and Schüssler-Fiorenza's rhetorical theory for applying narrative rhetoric.

In fact, rhetorical criticism has been used more in the study of epistolary discourse than of Gospel narrative. Wuellner's narrative rhetoric, however, opens the way for the study of the Gospel narrative. In this context, it is mainly Tannehill (1981a, 1981b), Mack (1988, 1990, 1989 with Robbins) and Robbins (1988, 1994a) who reintroduce the concept of *chreia* and of pronouncement story for the study of the Gospel narrative. Subsequently, rhetorical criticism has begun to be used more frequently. Robbins has recently formulated his socio-rhetorical approach in response to Wilder's call for cultural rhetorical criticism in the study of the Bible. In his *Jesus as teacher* (1984) Robbins employs the concept of socio-rhetoric, and later develops and redefines this approach, focusing on daily practice rather than theory (1994a, [1995], [1996]:2). Wuellner (1993:500), too, has suggested that rhetorical criticism be extended towards 'cultural criticism.' Indeed socio-rhetorical criticism allows the critic to deal with rhetoric as theory, practice and criticism.

In summary, we have briefly surveyed the history of rhetorical criticism in biblical studies. In doing so we discover that biblical scholars fully understand the rhetorical nature of the Bible and that rhetorical criticism as theory and as method is integrated with other disciplines like literary or narrative criticism, linguistics, semiotics, social science, reader response criticism, discourse analysis, speech act theory and communication (cf Watson 1994:115). Accordingly, rhetorical criticism becomes 'a more responsible method' in biblical studies (Combrink 1989:1). For the evaluation of rhetorical criticism we identify two approaches: the one-dimensional and the comprehensive (multi-dimensional) approach. We will examine both in detail in the following section.

4.2 One-Dimensional Approach in Rhetorical Criticism

4.2.1 Style

As already observed, rhetoric was generally identified with style, or figures of speech. Stylistic study – *letteraturizzazione* in Kennedy's term (1984:4) – is thus commonly acknowledged as the rhetorical approach. Scholars such as Cranfield (1975) and Rhoads and Michie (1982) focus on this point. In his study of Romans, Cranfield (:26) maintains that the figures of speech – assonance, climax, paranomasia and parallelism – are natural means to the forceful and compelling expression of what the author has to say. Rhoads and Michie maintain that

understanding rhetorical devices is important to interpretation generally, and then in the study of Mark they examine such rhetorical devices as narrator, repetition, two-step progression, and concentric pattern. Although Cosby (1988) takes orality into account in the study of Hebrews 11, he focuses on discovering the rhetorical techniques such as anaphora, antithesis, hyperbole, peronomasia and circumlocution. So for Cosby, also, style is of considerable importance.

Since the author of Hebrews consciously implemented artistic use of language in his efforts at persuasion, failure to recognise these rhetorical techniques is failure to appreciate fully the impact of his words...studying the rhetorical composition [of Hebrews 11] reveals how intensely the author pursued this goal.

(Cosby 1988:90-91)

Style is, however, only one of the five canons of ancient rhetoric: invention, arrangement, style, memory, and delivery. Classical rhetoric stresses how to structure the content of a speech and thus always treats style as less important than other components (Botha 1994:128-29). Wuellner (1987:451-452) defines rhetoric reduced to stylistics and figures of speech as 'rhetoric restrained':

[Rhetoric restrained is] the fateful reduction of rhetorics to stylistics, and of stylistics in turn to the rhetorical tropes or figures. Reduced to concerns of style, with the artistry of textual disposition and textual structure, rhetorical criticism has become indistinguishable from literary criticism...

Rhetoric reduced to stylistics is equal to literary criticism or restrained rhetorical criticism. To restrict rhetoric to style has been called the 'Babylonian captivity' of rhetoric (Wuellner 1987:457). Perelman also opposes the traditional concept of stylistics and looks at style in terms of dynamic value. He maintains that style has both ornamental and argumentative dimensions.

4.2.2 Genre

Classical rhetoric identifies three genres, or species of rhetoric, according to place – forensic, deliberative and epideictic. It has been stated, however, that classifying a biblical text according to one of Aristotle's genres distorts its meaning and, therefore, cannot discover its particular nature. As early as the mid-fifties, Auerbach (1953) compared the style of ancient Greek literature with that of New Testament literature and then concluded:

Surely, the New Testament writings are extremely effective; the tradition of the prophets and the Psalms is alive in them, and in some of them – those written by authors of more or less pronounced Hellenistic culture – we can trace the use of Greek figures of speech. But the spirit of rhetoric – a spizrit which classified subjects in genera, and invested every subject with a specific form of style as the one garment becoming it in virtue of its nature – could not extend its domain to them for the simple reason that their subject would not fit into any of the known genres.

(Auerbach 1953:45)

In recent times many scholars have raised questions on the subject of rhetorical genre (2.3.3). Olbricht (1990:226) designates a new genre, namely, 'church rhetoric' for biblical studies and Wuellner (1991a) suggests that genre in biblical studies should be re-examined by integrating literature with rhetoric. Kraftchick (1990:64-67) and Botha (1994:131-32) maintain that rhetorical criticism that focuses on genre is a 'new captivity' following in the wake of stylistic captivity.

Black discusses genre study fully in his *Rhetorical criticism: A study in method* ([1965] 1978), defending what might be called neo-Aristotelian rhetorical criticism. This brought about a re-evaluation of critical thought. Since then many have spent their energy and time on the study of genre, some viewing it positively and others negatively. The advocates, recognising the power of genre, say that 'genre is a most powerful explanatory tool available to the literary critic' (Rosmarin 1985:39). Genre analysis, they contend, is the starting point towards understanding the text.

By contrast, other scholars argue that genre criticism works against the richness of a text, presenting a single unified critical vision which leads to reductionism, simplification, formalism and lack of dynamic conception (Conley 1979, 1986; cf Miller 1984:151). Conley (1986:72-73), for instance, writes that form-and-genre criticism is an attempt to control the nature of a text. Such a method does not ensure understanding but is merely the desperate last resort in studying a text. He argues that style-form-and-genre criticism leads us to invention-oriented criticism, simplifying a text to argument strategies, and throwing out everything but motive and message content. As an alternative, therefore, Conley suggests 'close reading' in order to reduce misunderstanding. In spite of the profusion of material on this subject, there is no clear, scientific framework in genre study.

Some, however, try to establish a scientific classification. Harrell and Linkugel (1978) define genre as *class* and discuss it deductively. They maintain that 'rhetorical genres stem

from *organising principles* found in *recurring situations* that generate discourse characterised by a family of *common factors*' (:263-4). Organising principles are 'assumptions that crystallise the central features of a (any) type of discourse' and are based on primary modes of thinking, which are *de facto*, structural, motivational and archetypal. Campbell and Jamieson (1978) maintain that genre comes out of rhetorical form which is the stylistic and substantive response to perceived situational demand. Thus genre has pragmatic and rhetorical source.

Against this background, scholars have defined rhetorical genres variously. They have been defined, for instance, according to: strategies or forms in the discourse, reference to audience, the modes of thinking, rhetorical situations, communicative intent, style, aims or motives (cf Fisher 1980; Miller 1984).

Miller (1984) and Bazermann (1988) maintain that rhetorical genre is a form of social action. Miller bases her genre theory on rhetorical practice and the social convention of acting together. Genre is a conventional category of discourse based on rhetorical action, which acquires meaning from situation as well as from social context (Miller :163). Genre, as a form, is interpretable and is, at the same time, a rhetorical means. Bazermann (:319) defines genre as 'a sociopsychological category which we use to recognise and construct typified actions within typified situations. It is a way of creating order in the ever-fluid symbolic world.'

Bakhtin (1936:60) considers the use of language in terms of speech genres, typical forms of utterances (:63), which consist of thematic content, style and compositional structure. But all three of these aspects are determined by the specific nature of communication. In other words, the boundaries of speech genres are determined by *a change of speaking subjects*, that is, a change of speaker (:71). Speech genres are not sets of rules and accumulations of forms and themes but are rather ways of seeing the world. Genres are the sites of tension between unifying (centripetal) forces and stratifying (centrifugal) forces. Genres are changeable, flexible and of a plastic nature (:80).

Lastly a significant work published by Berkenkotter and Huckin (1993) needs to be noted to bring this section on genre study to a close. These scholars view genre in the light of

sociocognitive perspective and define it as 'the media through which scholars and scientists communicate with their peers. Because genres are intimately linked to a discipline's methodology, they package information in ways that conform to a discipline's norms, values, and ideology' (:476). They construct a theoretical framework consisting of five principles:

1. **Dynamism:** genres are dynamic rhetorical forms that develop from responses to recurrent situations and serve to stabilise experience and give it coherence and meaning. Genres change over time in response to their users' sociocognitive needs.
2. **Situatedness:** our knowledge of genres is derived from and embedded in our participation in the communicative activities of daily and professional life. As such, genre knowledge is a form of 'situated cognition,' which continues to develop as we participate in the activities of the culture.
3. **Form and content:** genre knowledge embraces both form and content, including a sense of what content is appropriate to a particular purpose in a particular situation at a particular point in time.
4. **Duality of structure:** as we draw in genre rules to engage in professional activities, we constitute social structures (in professional, situational, and organisational contexts) and simultaneously reproduce these structures.
5. **Community ownership:** genre conventions signal a discourse community's norms, epistemology, ideology, and social ontology.

(Berkenkotter & Huckin 1993:478)

In conclusion, it is clear from the above examples that the concept of rhetorical genre has changed over the years. We do not designate a new genre specifically, but instead we maintain that genre can preferably be studied in terms of intertextuality of the text rather than as a single specialised topic. Genre itself reveals much about a discourse community's norms, epistemology, ideology, and social ontology.

4.2.3 Rhetorical Situation

In rhetoric, the notion of situation is one of the most important elements. For instance, *kairos*, 'right time or opportune time to do something,' plays an important role in Greek rhetoric (Poulakos 1983; Kinneavy 1986). Situation, *kairos*, is related to the creation of rhetorical discourse, audience and decision-making. Thus *kairos* refers to the vehicle of successful speaking and leads, moreover, to the production of the irrational power of the discourse (Sullivan 1992:319-20).

It was Bitzer ([1968] 1972) who first systematically formulated 'rhetorical situation' in contemporary rhetoric. He defines rhetorical situation as follows:

Rhetorical situation may be defined as a complex of persons, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can influence audience thought or action so as to bring about positive modification of the exigence.

Bitzer ([1968] 1972:43)

Situation invites the discourse and thus is the 'necessary condition of rhetorical discourse' and as such it 'controls the rhetorical response in the same sense that the question controls the answer and the problem controls the solution.' 'Not the rhetor and not persuasive intent, but the situation is the source and ground of rhetorical activity – and, I should add, of rhetorical criticism' (Bitzer [1968] 1972:42 *passim*).

According to Bitzer ([1968] 1972:43-4), there are three constituents of any rhetorical situation – *exigence, audience and constraints*.

1. Exigence is an imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be. Bitzer distinguishes rhetorical exigence from normal exigence. Normal exigence cannot be changed or can be modified only by means other than discourse. Examples of this include death, winter and some natural disasters. These are not rhetorical exigences.

2. Audience is the nub of rhetoric, for rhetoric always requires an audience. Rhetorical audience consists only of those persons who are capable of being influenced by discourse and of being mediators of change. Later Combrink (1989:6) adds Perelman's particular and universal audience to this dimension.
3. Constraints are capable of influencing the rhetor and an audience in decision-making and action-performing. They include beliefs, attitudes, documents, facts, traditions, images, interests, motives and the like. Furthermore, the rhetor's personal character, logical proofs and style are also within the domain of constraints. Further, Bitzer divides constraints into two groups: artistic proofs and inartistic proofs in Aristotle's rhetoric.

Since the appearance of Bitzer's article on rhetorical situation, there have been many debates on this subject. The focal point of the debate is the relativism between the product of rhetorical discourse and situation. Vatz (1973:157) opposes Bitzer's theory of rhetorical situation and, by citing Perelman, maintains that rhetorical discourse is *an act of creativity* and is an interpretative act rather than something discovered in a situation. Several essays which deal with the relationship between rhetorical discourse and rhetorical situation have been published (Consigny 1974; Patton 1979; Brinton 1981; Biesecker 1989; Vorster 1991; Botha 1994). In this regard, Patton offers a useful way of resolving the response-creativity debate. He states that the relationship between rhetoric and situation should be understood in terms of the necessary relationship between causation and creativity. We will quote at length from him (Patton :54-55):

1. Confusion about the purpose of the situational theory has resulted from treating rhetorical situations as predetermining, rather than explaining, the production of rhetorical discourse. This confusion is reduced upon realisation that the theory upholds the particularity of rhetorical situations and clearly assumes that the decisions of a rhetor are causally relevant to the production of rhetorical discourse.
2. The situational theory contains principles indicating the manner in which discourse of a genuinely rhetorical sort develops. These principles, however,

are not equivalent to universal causal laws such as would be required in a precise deterministic account.

3. The situational theory does not provide causal explanations of a non-deterministic sort through the functions of exigences and constraints as they operate upon rhetors and audiences, facilitating rhetorical creativity through the definition of controlling elements of situations.
4. The situational theory clearly includes perception as a necessary condition for the production of purposive rhetorical action in response to the factual conditions encountered in any situation.
5. The situational theory, while allowing for differing perceptions, specifies the external and internal factors on which perceptions are based when rhetorical discourse eventuates.
6. The situational theory offers a way to explain and evaluate perceptions in terms of the accuracy and clarity with which they reflect observable, historical features of situations and the constructive potential of the responses to which they may lead for the solutions of genuine problems.

According to the above observation, the situation is closely related to the author's perception and understandably, therefore, Bitzer (1980:28) later describes rhetorical situation in terms of *interest*. A rhetorical situation (exigence) consists of *a factual condition and a relation to some interest*. Factual condition includes things, events, relations, ideas and meaning. Interest is associated with appreciation, need and desire which account for *motive* and *purpose*. Vorster (1991:30) in the study of rhetorical situation focuses on the *interest* of the rhetor.

If the 'interest' of the rhetor then acts upon a basic set of facts to constitute a [sic] exigency the creative role of the rhetor in regard to the rhetorical situation must be conceded. If the 'interest' of the rhetor plays the role of catalyst in the constitution of the exigency of the rhetorical situation 'objectivity' has been minimalised to the existence of a basic set of facts; that there are objective matters of fact cannot be denied, but how they constitute the exigency of the rhetorical situation is

determined by the 'interest' of the rhetor. To put it differently: that these facts can be combined in an exigency is due to the interest of the rhetor.

Regarding the concepts of *interest*, *motive* and *purpose*, rhetorical situation cannot be identified with historical situation (Vorster 1991:30-31; Botha 1994:149).

4.2.4 Kennedy's Model

Kennedy in his *New Testament interpretation through rhetorical criticism* (1984) suggests and formulates a method of rhetorical criticism for the study of the New Testament. Kennedy (:158) views biblical literature as rhetoric which can be regarded as a form of communication between God and man, and between biblical writers and their readers. He defines rhetoric as 'quality in discourse by which a speaker or writer seeks to accomplish his purpose' (:3).

According to him, rhetorical criticism takes the text in the final form, 'whether the work of a single author or the product of editing, and looks at it from the point of view of the author's or editor's intent, the unified results, and how it would be perceived by an audience of near contemporaries' (Kennedy 1984:4). The focal point of rhetorical criticism is to investigate the power of the text. For this reason, Kennedy avoids the mere study of style or of figures of speech and combines these elements with Bitzer's rhetorical situation to suggest a 'rigorous methodology' (:4). His model has five stages which appear as follows:

1. Determination of the rhetorical unit. The magnitude of rhetorical unit is arbitrary, but rhetorical unit must have an independent functional integrity. It has to have within itself 'a discernible beginning and ending connected by some action or argument' (Kennedy 1984:34). In this regard, Wuellner (1987:455) maintains that a rhetorical unit is in all respects the same as a literary unit, 'except in one point which defines a text unit as an argumentative unit affecting the reader's reasoning or the reader's imagination. A rhetorical unit is either a convincing or a persuasive unit.'
2. Identification of rhetorical situation which is suggested by Bitzer. This is a most important step in Kennedy's method. Three constituents of the

rhetorical situation are exigence, audience and constraints. Wuellner (1987:456) suggests three ways of defining a text's rhetorical situation. They are the text's status (or basic issue), the text's underlying *topoi* (or *loci*, the places or material), and the rhetorical genre (forensic, epideictic and deliberative).

3. Determination of the stasis and species. Stasis considers the basic issues of the case and has four basic forms – fact, definition, quality and jurisdiction. There are three rhetorical species. Judicial is associated with the judgement about events occurring in the past, deliberative with persuasion of the audience to take some action in the future and epideictic with praise or blame in the present.
4. The identification of invention, arrangement, and style. Invention deals with argumentation by ethos, pathos, and logos. Arrangement is the structuring of the various elements like *exordium*, *narratio*, *probatio*, and *peroratio*. Style is associated with figures of speech and thought.
5. The identification of rhetorical criticism as a synchronic whole. This last stage is connected with the evaluation of rhetorical effectiveness of the text.

Since its appearance, Kennedy's model has become the *sine qua non* for rhetorical approach to the Bible (Watson 1988). Kennedy's model, however, is not always adequate for biblical studies. Recently, such scholars as Olbricht (1990) and Thurén (1990) seem to have become aware of the merits of classical rhetoric. Classen (1993:266) also writes that 'the enthusiasm for this new instrument for the interpretation of biblical text is not shared in all quarters and some scholars prefer simply to ignore it or to suspend judgement, and while others, clearly, feel uneasy about their uncertainty or even ask for advice or assistance from classicists, a new assessment seems to be called for.' Critical points made by Watson (1994:111) are:

1. There is a question of the degree to which rhetorical theory influenced the epistolary genre.

2. There is a question of the extent to which Greco-Roman rhetoric had influenced Jewish culture by the first century AD, and of whether it is rightly used in analysing Jewish texts, particularly those from a specifically Palestinian context.
3. There has yet to be full acknowledgement of the role that Hellenistic Jewish rhetoric played in early Christian rhetoric.
4. Greco-Roman rhetorical analysis may leave peculiar features of early Christian rhetoric unappreciated or undiscovered.
5. There is the danger of glossing over the changes rhetoric must undergo in the transition from oral to written form or from one written genre to another (Watson 1994:111).

In conclusion, Kennedy's model is used as a starting point for dealing with the power of the text and has greatly influenced the development of rhetorical analysis in the study of the Bible. Thus without proper deliberation, scholars have used Kennedy's model as the *sine qua non* in the study of the New Testament. The focus of Kennedy's rhetoric, however, is on the identification of rhetorical situation as well as the techniques of the text. Therefore it does not amount to a theory of interaction, but can be regarded as a limited classical version of literary criticism (Thurén 1990:68). For this reason, we include Kennedy's rhetoric in this section.

4.2.5 Chreia

Few rhetorical studies of the Gospel narrative have been published. However, since scholars like Mack and Robbins (e.g., 1989) have reintroduced the use of *chreia* to study the Gospel narratives, this method has gained in popularity. *Chreia* was a literary form in ancient times and it became a subject for rhetorical analysis and instruction in the textbooks on rhetorical composition, *Progymnasmata* (Hock 1986:3). According to the ancient rhetorician, Aelius Theon, *chreia* is 'a concise statement or action which is attributed with aptness to some specified character or to something analogous to a character' (Hock & O'Neil 1986:83). There are three types of *chreia* (Hock & O'Neil 1986:85; Robbins 1994b:xv; cf Mack & Robbins 1989).

1. A saying *chreia* contains speech and presents either a statement (e.g., Matt 12:1-8) or a response (e.g., Matt 9:32-4).
2. An action *chreia* contains action and presents either active action (e.g., Mark 9:33-7) or passive action (e.g., Luke 3:21-3).
3. A mixed *chreia* contains both saying and action but makes its point with the action (e.g., Luke 3:21-3).

Chreia is expressed by various manners and Theon categorises twelve manners as follows: 1) in the manner of a maxim, 2) in the manner of an explanation, 3) with wit, 4) in the manner of a syllogism, 5) in the manner of an enthymeme, 6) with an example, 7) in the manner of a wish, 8) in a symbolic manner, 9) in a figurative manner, 10) with double entendre, 11) with a change of subject, and 12) with combinations of the above forms (Hock & O'Neil 1986:88-93; cf Robbins 1994b:xii). Further, Theon provides his students with a series of eight exercises or, more significantly, with four pairs of exercises: 1) recitation and inflexion, 2) positive and negative comment, 3) expansion and condensation, and 4) refutation and confirmation (Hock & O'Neil 1986:68-74, 95; cf Robbins 1994b:xiii).

In Theon, Robbins (1994b:xiv) observes two levels of the *chreia* elaboration. On the one hand, first-level elaboration provides 'arguments for each part of *chreia*, beginning with the first ones, using as many topics as possible' (Hock & O'Neil 1986:107). Accordingly, a *chreia* is divided into several parts according to topics, and arguments are presented for each topic. On the other hand, second-level-elaboration refers to the creation of a complete argument from a *chreia*.

There are also two types of elaboration. Firstly, standard speech in *chreia* elaboration consists of four elements: 1) introduction (*exordium*), 2) statement of the (facts of the) case (*narratio*), 3) argumentation or proofs (*argumentatio*) and 4) conclusion (*conclusio*) (Mack 1989a:53; Combrink 1989:12). Secondly, the elaboration of the *chreia* for the 'complete argument' depends on the rhetoricians and thus the speech has variable elements. Hermogenes' elaboration of the *chreia*, for instance, consists of eight categories: 1) introduction/praise, 2)

thesis/*chreia*, 3) rationale, 4) statement of contrary, 5) analogy, 6) example, 7) judgement (statement from authority), and 8) conclusion/exhortation (Mack 1989a:54).

The pronouncement story is a particular kind of *chreia* that consists of response by a person in a situation. The pronouncement story presents a situation. Tannehill (1981a:1) defines a pronouncement story as:

a brief narrative in which the climactic (and often final) element is a pronouncement which is presented as a particular person's response to something said or observed on a particular occasion of the past. There are two main parts of a pronouncement story: the pronouncement and its setting, i.e., the response and the situation provoking that response. The movement from the one to the other is the main development in these brief stories.

Tannehill (1981a:6-12) divides pronouncement stories into six types.

1. Correction stories are those where the main character corrects someone whose actions or words are presented in the story (e g, Matt 4:1-11).
2. Commendation stories are those in which the main character commends rather than corrects others (e g, Matt 13:51-2).
3. Objection stories present a situation of conflict in which the main character receives an objection. An objection story has three parts: the cause of the objection, the objection and the response to the objection (e g, Matt 13:53-58).
4. Quest stories begin with introducing the character and the quest and end by indicating the success or failure of the quest (e g, Mark 10:17-22).
5. Inquiry stories move from a question or request for information to the answer to that question or request (e g, Matt 13:36-43).
6. Descriptive stories deal with a general indication of the situation to which the pronouncement relates (e g, Luke 14:15-24).

Thus biblical scholars maintain that *chreia* is a fundamental unit of literary and rhetorical composition and that the elaboration of *chreia* bridges between rhetorical speech and discursive, narrative literature (Mack 1989a:32).

In addition to all the above, there are many other studies which investigate individual topics such as the structure of persuasion, rhetorical logic, enthymematic proofs, rhetorical nature of theological systems and oral nature of Greco-Roman rhetoric (cf Watson & Hauser 1994). In most cases these topics are used for the study of the epistle discourse and speech. Since the reappearance of the concept of *chreia*, however, scholars have employed this 'new approach' to the Gospel narratives. In the next section we will examine the comprehensive (multi-dimensional) approach in rhetorical criticism to the study of the Bible.

4.3 Comprehensive Approach in Rhetorical Criticism

4.3.1 Perelman's Argumentation

Perelman was the first modern rhetorician to rediscover the idea of audience which had been ignored for many centuries. He, therefore, called his rhetoric 'new rhetoric' to distinguish it from the rhetoric restricted to style which had long been popular. Perelman maintained that style was no longer used solely for decorative purposes, but also for argumentation, focusing on audience.

In his search for 'logical value judgement,' Perelman discovered that this does not exist. 'As for the value that is the foundation of the normative system, we cannot subject it to any rational criterion: it is utterly arbitrary and logically indeterminate...The idea of value is, in effect, incompatible both with formal necessity and with experiential universality. There is no value which is not logically arbitrary' (Perelman [1970] 1989:398). Instead, Perelman discovered Aristotle's dialectical reasoning. Perelman's new rhetoric is thus a fusion of rhetoric and dialectic, focusing on informal logic (:399). He called it the theory of argumentation.

The central part or the nub of Perelman's new rhetoric is the idea of audience (the universal audience) and the goal of the new rhetoric is to increase 'the adherence of minds.' This very fact 'assumes the existence of an intellectual contact' (Perelman & Olbrechts-Tyteca

1969:14). The new rhetoric, focusing on audience, consists of the starting points and techniques of argumentation. The first starting point of argumentation is the 'reality' which comprises facts, truths and presumptions. The next group of starting points is the 'preferable' which includes values, hierarchies, and lines of argument relating to the preferable (:66).

The techniques of argumentation have two categories – association and dissociation (Perelman & Olbrechts-Tyteca 1969:190). Association is created by quasi-logical argument, which is based on the structure of reality and which attempts to establish the structure of reality (e.g. what is true for the whole is true for the part). Dissociation involves the concept of division which produces a conclusion for an incompatibility (:415). Here style, which is understood as a decoration, serves as a strategy of argumentation.

Perelman's new rhetoric has been increasingly used by scholars because they observe the argumentative character of biblical message. Wuellner (1976, 1988), for instance, uses Perelman's new rhetoric in his works. Kraftchick (1990:78) maintains that since certain argumentative strategies for adherence to a set of values are present in the letter [Galatians], 'new rhetoric can play an important role in clarifying how Paul proceeds in the production of his letters and why certain expressions are used to attain his goals' (2.3.3).

This new rhetoric, however, should be used carefully when studying the biblical message, as was the case with Kennedy's work. Influenced by his professional devotion to law, Perelman holds that rhetorical discourse is the discourse of reason and that the principle of argumentation should be based on the rule of justice or on the logic of informal thinking. We maintain that biblical discourse contains the origin of new reasonings not only by an argument but also by a story. Therefore it can be seen as narration, a much broader concept than argumentation. We will refer to this point in the next section.

Although Perelman focuses on audience, and the universal audience in particular, he seems to ignore 'situation.' Perelman does neglect what Combrink (1992) calls the 'textuality' of rhetorical criticism based on audience, or what Bakhtin ([1981] 1990) calls 'novelness,' focusing on language as dialogic product. Therefore Perelman's new rhetoric has 'a concept of rhetoric divorced from persuasion, from reference outward to audience.' Argumentation is 'a mere endeavour to persuade an audience...a form, a technique. Hence it is a minor, if

not dangerous, process of thought... Argumentation as an audience-oriented reasoning process leaves too much out and amounts to little more than manipulative discourse' (Meyer 1986:147 *passim*).

4.3.2 Narrative Rhetoric

Needless to say, a considerable number of scholars have argued that narrative is an essential part of the human condition. So the term 'narrative' appears in biblical studies and 'narrative rhetoric' overtakes the term 'rhetoric' today (Tannehill 1986; Thibeaux 1990; Wuellner 1991b, 1991c). Narrative rhetoric today has two models which compete for precedence among scholars. We will examine these two models chronologically.

The first model in narrative rhetoric today can be seen in Thibeaux's work (1990). She adapted narratology, Kennedy's model and Schüssler-Fiorenza's rhetoric (1987) and formulated a narrative rhetoric for her own research. Of the three, we will examine only two, omitting Kennedy's work which we have already discussed in this chapter. The modern concept of narrative started with Booth's work. In his work, *The rhetoric of fiction* ([1961] 1983), Booth integrated narrative with rhetoric. He introduced narrative *participants* such as author and reader, implied author and implied reader, and narrator and narratee as rhetorical topics, substituting these for the *topoi* of ancient rhetoric. This approach was later developed and redefined, chiefly by structuralism and semiotics. Chatman ([1978] 1980), for instance, classifies two levels in narrative – *story* and *discourse*:

- Story is the content of narrative and it consists of events (actions and happenings, time) and existents (characters, settings and space).
- Discourse is the form of narrative expression and it consists of real author, implied author, real reader, implied reader, narrator, narratee, point of view, style and rhetorical technique.

Schüssler-Fiorenza (1987) maintains that rhetorical situation is the most crucial concept in rhetorical criticism. She redefines Bitzer's theory of rhetorical situation as 'a situation where a person is or feels called to a response that has the possibility for affecting the

situation' (:387). Bearing this in mind Schüssler-Fiorenza defines rhetorical criticism as a tool bridging between 'the world of text' and 'the actual world' of ancient times. She proposes four stages as follows:

1. Identification of the rhetorical interest and models of contemporary interpretation.
2. Identification of the rhetorical arrangement, interests and modification by author.
3. Identification of the rhetorical situation of the text.
4. Reconstruction of the common historical situation and symbolic universe of the writer and reader.

Thibeaux recognises the necessity of a comprehensive rhetorical approach to Gospel study and combines all three proposals to formulate her own model. Her theory, however, can be seen as just a modification of Schüssler-Fiorenza's comprehensive model. The following steps are found in Thibeaux's model (1990:178):

1. Identification of the rhetorical interest and models of contemporary interpretation.
2. Identification of the rhetorical unit to be examined.
3. Identification of the rhetorical situation of the text (This is a preliminary determination, with refinement of it taking place after the next step).
4. Description of the rhetorical arrangement, style, including modification by author; relating all of these to the author's interests.
5. Reconstruction of the common historical situation and symbolic universe of the writer and reader.

The second model of narrative rhetoric comes from Fisher (1987:60), who believes that the traditional argumentation theory, including the rational-world paradigm, is problematic when applied to human communication. Firstly, the rational-world paradigm takes into account argument and, therefore, it needs public or social knowledge as a prerequisite for argument. Consequently the rational-world paradigm depends on a form of society which allows a privileged person to make decisions. Elitism is inevitable here. Secondly, traditional argument is based on formal logic and is seen, therefore, as a normative construct. It operates by inferential moves and deliberation. By contrast, the principle of human communication is

identification which uses the various senses, reason and emotion, intellect and imagination, and the fact and value which are intrinsic to informal logic. Traditional argument thus does not resolve the basic problem of value, in particular the problem of public moral argument (:69-75).

As a result, Fisher argues that narration is the central paradigm of human communication.

The narrative paradigm can be considered a dialectical synthesis of two traditional strands that recur in the history of rhetoric: the argumentative, persuasive theme and the literary, aesthetic theme. The narrative paradigm implies that human communication should be viewed as historical as well as situational, as stories or accounts competing with other stories or accounts purportedly constituted by good reasons, as rational when the stories satisfy the demands of narrative probability and narrative fidelity, and as inevitable moral inducement. The narrative paradigm challenges the notions that human communication – if it is to be considered rhetorical – must be argumentative in form, that reason is to be attributed only to discourse marked by clearly identifiable modes of inference and implication, and that the norms for evaluation of rhetorical communication must be rational standards taken exclusively from informal or formal logic. The paradigm...does not disregard the roles of reason and rationality; it expands their meanings, recognising their potential presence in all forms of human communication.

(Fisher 1987:58)

The narrative paradigm in human communication depends on narrative rationality for its rhetorical logic and is therefore assessed by the principle of probability (coherence) and fidelity (truthfulness and reliability) (Fisher 1987:47).

Narrative probability (coherence) refers to the degree to which a story 'hangs together' and it functions on three levels (Fisher 1987:47):

1. Argumentative or structural coherence.
2. Material coherence refers to intertextuality with co-text within a discourse.
3. Characterological coherence is the basic difference between narrative paradigm and traditional argumentation. This is central in narrative rationality. The credibility of the story depends on the reliability of the characters.

Narrative fidelity, truthfulness of story, is equated with 'the logic of good reasons.' Here Fisher (1987:106-7) is referring to informal logic, a combined method of analysis and

evaluation of argument. Good reason refers to 'those elements that provide warrants for accepting or adhering to the advice fostered by any form of communication that can be considered rhetorical' (:107). There are five components of fidelity:

1. Fact is associated with the implicit and explicit values embedded in a message.
2. Relevance refers to the appropriateness of the values in decision making.
3. Consequence refers to the effect of adhering to the values.
4. Consistency refers to validation of the values in one's personal experience or application.
5. Transcendent issues refer to the accountability of the values as the ideal basis for human conduct in society.

The narrative paradigm is not a mere story, but a framework which concerns interpretation and assessment of rhetorical messages. Fisher maintains that all forms of human communication can be seen fundamentally as stories, as the interpretation of aspects of the world in time and shaped by history, culture, and character. The narrative paradigm does not oppose the concept of argumentation, but it is much bigger in scope.

In closing, we see that the model of narrative rhetoric is gaining popularity in biblical studies. This new model, however, needs to be balanced by the historical approach, narrative criticism, rhetorical criticism and the sociological approach.

4.3.3 Wuellner's Theory

Wuellner is one of the leading scholars in the use of rhetorical criticism for the study of the New Testament. His contribution is significant, in particular his energetic and continual redefinition of rhetorical criticism. Wuellner (1976) was the first to apply Perelman's theory of argumentation (4.1) and this became the starting point of his search for a sound rhetorical approach. In *Where is rhetorical criticism taking us?* Wuellner (1987:449) suggests that 'rhetorical criticism is taking us beyond hermeneutics and structuralism to poststructuralism and posthermeneutics' and he distinguishes 'rhetoric restrained' from 'rhetoric revalued.' Rhetoric restrained refers to rhetoric reduced to style and, therefore, can be equated with

literary criticism (4.2.1) while rhetoric revalued deals with the power of the text and therefore can be equated with practical criticism.

[Rhetoric revalued] is 'form of activity inseparable from the wider social relations between writers and readers.' Not only do rhetorical devices of disposition and style get studied as means creating 'certain effects on the reader,' but the very construct of a theory of rhetorical criticism, compared with past and present alternative theorising, can be, indeed should be, examined 'as a practice.'

(Wuellner 1987:453)

Wuellner (1991b, 1991c) also introduces the concept of narrative rhetoric, using Chatman's distinction between story and discourse, and he explores genre study and integrates literary and rhetorical genre (1991a). Recently he has proposed cultural rhetorical criticism (Wuellner 1993). As seen in his works, Wuellner focuses on the rebirth or reinvention of rhetoric. To him defining and redefining rhetorical criticism within its proper domain (from Perelman's argumentation to narrative rhetoric to cultural rhetoric) is the massive task for biblical scholars. Regarding this, three points should be taken into account (Wuellner 1991c:175):

1. **Practical intention:** this refers to the text's rhetorical situation, or its intentionality or exigency. A biblical text should be examined in the light of a practical problem, namely, what to do.
2. **A text's rationality:** this dimension leads reader(s) not only to discern the possible end and all the available means for achieving the end, but also to examine the best ends and the most efficient means for achieving them.
3. **Discursive practices:** biblical text is a form of power and performance or a form of activity inseparable from the wider social relations between writers and readers.

Wuellner (1991b:113-5) suggests that rhetorical analysis should have three dimensions; rhetoric *in* a given text, rhetoric *of* the text, and rhetoric *about* the text. The first dimension involves an analysis of the linguistic and literary conventions and patterns in a given text. The second dimension is concerned with the function of the text. The third dimension focuses on 'the rhetoric of rhetorical theory and of rhetorical criticism itself.'

4.3.4 Medhurst's Model

Medhurst (1991) opposes rhetorical criticism which uses a specialised subject and suggests a comprehensive model. He points out two observations to be considered in rhetorical criticism in biblical studies. First, the scholarship of rhetorical criticism has shifted in three directions:

1. The biblical scholars begin to recognise rhetoric as a critical construct. Rhetorical criticism is no longer confined to the study of style or genre classification. It functions as method and as theory for the study of the Bible.
2. The biblical scholars begin to take into account the theories of contemporary rhetoricians as the basis for the analysis of the Bible. Contemporary rhetorical theorists develop and redefine the classical rhetoric and can thus provide a more comprehensive method for the study of the Bible.
3. The biblical scholars start to recognise the purposive nature of rhetorical discourse and begin to look at literary and linguistic devices in the light of audience, situation and rhetorical function.

Second, biblical scholars now take into account the rhetorical nature of the Bible:

1. The Bible has various forms such as parable, lament, prophecy, narrative history, apocalyptic, epistle, gospel, poetry, law, proverb and teaching, among others.
2. As a result no single method is applicable and therefore an interdisciplinary approach is preferable for the study of the Bible.

Bearing this in mind, Medhurst suggests four levels of rhetorical analysis. Firstly, the grammatical level deals with words and their meanings. Words reflect the cultural, social, political and educational values of a particular person or group. Accordingly Caird (1980:7-36) observes that language has five basic uses: informative, cognitive, performative, expressive and cohesive. Once the basic determination is made (:8), the critic is able to investigate 'meaning' in its three dimensions: meaning as referent, meaning as sense, and meaning as intention.

Secondly, according to Medhurst, the logical level concerns the process from one set of ideas to another. Here three types of logical inferences are identified: typological, associational and narrational. Typology is 'a figure of speech that moves in time: the type exists in the past and the antitype in the present, or the type exists in the present and the antitype in the future' (Frye 1982:80). Typology is 'a theory of history, or more accurately of historical process: an assumption that there is some meaning and point to history, and that sooner or later some event or events will occur which will indicate what that meaning or point is, and so become an antitype of what has happened previously' (:81). Associational logic, found in the Bible, is related to similar sound patterns, chiasmic structure or thematic retrospective. Narrational logic is associated with 'how the story is being told' (Medhurst 1991:220).

Thirdly, the rhetorical level deals with how to apply ideas, arguments, logical inferences, values and beliefs to a particular audience for achieving a specific purpose. In this regard, the Bible is a 'rhetoric of faith' (Medhurst 1991:220). Lastly, the theoretical level concerns hypotheses of how the biblical text functioned for its original audience or how it functions for one or more audiences today. This last step is associated with the rhetorical impact on audience.

In summary, by contrast with rhetorical criticism being reduced to a single subject such as style, genre or form, Medhurst values biblical studies that use the comprehensive rhetorical criticism. He employs the concept of modern rhetoric rather than classical, and identifies four dimensions to be examined in rhetorical criticism. He suggests, however, that rhetorical criticism be redefined further for biblical studies.

4.3.5 Robbins' Socio-Rhetoric

Since Wilder called for rhetorical criticism to be integrated with Christian cultural studies, few studies have been done in this way. It is Robbins who first examines this subject. Stressing the rhetorical and cultural aspects of Mark's Gospel in *Jesus the teacher* (1984) he utilises Burke's rhetoric of form for his study. Robbins here coins the term *socio-rhetorical* criticism. Burke (1953:124-9) maintains that four kinds of form may appear in a work, individually or together with other forms. These are progressive, repetitive, conventional and minor forms. According to Robbins (1984:7-12), all four forms play an important role in the socio-rhetorical approach. Against this background, he

defines the text as 'a strategic statement in a situation characterised by "webs of significance" containing an intermingling of social, cultural, religious, and literary traditions and conventions in the Mediterranean world' (:6).

Since publishing his book, Robbins has occasionally deployed his idea of socio-rhetorical criticism, and has continually revised it. In his search for a sound rhetorical theory for the study of the New Testament, Robbins finally manages to pull all the strings together giving us a crystallised, all-inclusive definition of the socio-rhetorical approach.

Socio-rhetorical criticism is a textually-based method that uses programmatic strategies to invite social, cultural, historical, psychological, aesthetic, ideological and theological information into a context of minute exegetical activity. In a context where historical criticism has been opening its boundaries to social and cultural data, and literary criticism has been opening its boundaries to ideology, socio-rhetorical criticism practices interdisciplinary exegesis that reinvents the traditional steps of analysis and redraws the traditional boundaries of interpretation. Socio-rhetorical criticism, then, is an exegetical-oriented approach that gathers current practices of interpretation together in an interdisciplinary paradigm.

(Robbins 1994a:164)

Within this framework Robbins defines socio-rhetorical criticism as 'an approach to literature that focuses on values, convictions, and beliefs both in the text we read and in the world in which we live' (1996]:1). He suggests four levels of texture to be examined (Robbins (1994a, [1995]) and later adds sacred texture ([1996])). The five areas are as follows:

1. Inner texture deals with the words as tools for communication. This analysis focuses on rhetorical devices within the text.
2. Intertexture refers to the interaction with other texts, including social cultural environments – historical events, customs, values, roles, institutions and systems.
3. Social and cultural texture deals with special and common social topics with which the text responds to the world. There are seven types of response: conversionist, revolutionist, introversionist, gnostic-manipulationist, thaumaturgical, reformist and utopian. Cultural categories comprise dominant culture, subculture, counterculture, contraculture and liminal culture.

4. Ideological texture deals with the writer's or the reader's particular view of the text. It is related to their biases, opinions and preferences.
4. Sacred texture consider the relationship between the human and the divine (Robbins [1996]:3).

Socio-rhetorical criticism is a mode of revalued rhetorical criticism which covers two areas. Firstly, it deals with how the text is produced. This approach views a text as the production of the dialogic interaction with *genotexts*, including social cultural environments. The text is the production of social activity having the rhetorical purpose of *identification*, in Burke's term. Consequently, socio-rhetorical criticism focuses on the analysis of 'invention' in terms of classical rhetoric Secondly, socio-rhetorical interpretation emphasises the critic's *interest*, or the ideology of the critic. This method allows the critic to perceive a text in multiple modes. Due to focusing much on contexts, Robbins does not discuss the intertextuality (or intertexture) with co-texts, however.

To sum up, in this section we have selected and examined only five types of the comprehensive approach in rhetorical criticism. In doing so we discovered that the concept of rhetoric has shifted. Rhetoric was, traditionally, audience-centred and it was regarded as instrumental and monologic, while today rhetoric is perceived as collaborative civic art and dialogic. Traditional rhetorical criticism focuses on the text as objective speech or argument whereas rhetorical criticism today takes into account the text as subject which can be shifted in the context. In short, modern rhetorical criticism focuses on the dialogic nature of the text. As stated at the beginning of this chapter, it is obvious that rhetorical criticism is quite heuristic: a revalued rhetoric is called for the study of biblical literature.

4.4 Summary and Conclusion

Rhetorical criticism appears as theory and as method in biblical studies and we suggest that there are three levels to be examined: rhetoric **in**, **of** and **about** text. From our examination of the state of rhetorical criticism within biblical studies we arrive at the following conclusion (cf Mack 1990:19-24; Wuellner 1991c:176-7; Botha 1994:137).

1. The traditional concept of rhetoric is that it is instrumental and monologic, and judgement-centred (Aristotle), while the modern concept of rhetoric is that it is collaborative civic art and dialogic communication in a specific context. It is concerned with the social and cultural aspects of language, focusing on the context of situation – ‘real life’ and ‘practical matter.’
2. Biblical literature discloses the nature of argumentation and narration (narrative rhetoric). The biblical text was written in a cultural environment in which social, political and economic interactions occurred. The text is regarded as a form of activity which contains social, cultural and ideological values.
3. Rhetorical criticism has shifted from discovering the immediate pragmatics of the text to discovering the dialogic nature of the text. It is concerned with social and cultural values and ideology. Thus modern rhetorical criticism can be characterised by practical criticism, social activism, or cultural criticism (e.g. socio-rhetorical criticism). Cultural criticism views the text as subject rather than object.
4. Figures of speech, style and arrangement are not to be seen as decorative features. They have value such as the arousing and fulfilment of desires (Burke 1953:124) and they perform a function in helping intentional writing and reading (Wuellner 1991c:177).
5. The use of a specific rhetorical approach depends on the interest of the critic. There is growing consensus that scholars should widen the boundary of rhetorical criticism and that they should utilise this method together with other valuable perspectives. Combrink (1989), for instance, integrates Kennedy’s model with the elaboration of *chreia* and Perelman’s new rhetoric for the study of Matthew 23-25. In the study of Romans, Vorster (1991) examines the rhetorical situation in terms of ‘interactional perspective,’ which refers to ‘intertextuality.’

Rhetorical criticism as theory and as method for biblical studies today needs reinvention and this process continues still. Along with this, shifts of paradigm have occurred in rhetorical biblical scholarship. Firstly, scholars have crossed the boundaries of traditional rhetorical criticism. The boundaries of both theory and method in rhetorical criticism have widened and

become blurred by integration with other interdisciplinary subjects. Secondly, as seen in the previous chapter, rhetorical criticism focuses more on the 'invention' of a text rather than its 'performance'. Finally, scholars have moved from the traditional theory-and-case (theory-oriented approach) towards the case-and-interpretation (practice-oriented approach). Scholars have become free to shape their own work in terms of necessities. Thus Wuellner (1993:513) could write, 'A new rhetoric and a new rhetorical criticism are in the process of emerging, and need to be cultivated, not once, nor once and for all, but ever anew, to enable readers of sacred scriptures to let the reading and critical study of those texts do its work...'

5 Dialogic Rhetoric as a Method for Interpretation of the Parable Discourse in Matthew 13

Our observations so far may be condensed into four points. Firstly, a written text is a dialogic product of a given cultural environment and thus every text is intertextual in the sense of collaborate activity. In this regard, biblical scholars are recognising the dialogic nature of biblical texts, that is, intertextuality (e.g. Vorster 1989; Robbins [1995], [1996]; Combrink 1996). Secondly, the boundaries of rhetorical criticism as theory and method, have widened and become blurred. Rhetoric has, in fact, become an interdisciplinary subject. Thirdly, biblical scholars have turned away from theory-oriented criticism towards case-interpretation. Consequently, a reinvented rhetoric is necessary in biblical studies. Finally, biblical scholars have moved their critical activities from the referentiality of text to the textuality of text, from the pragmatic power of expression to the creation of social form.

Bearing these four points in mind, we will integrate some works in order to construct a revalued rhetorical theory with which to examine Matthew 13, where Jesus' parables appear to be woven together in a whole fabric rather than a mere collection of parables. We will call our method **dialogic rhetoric**. For this, Burke's rhetorical theory is chosen since it is a useful tool for discovering symbolic action (motivation) in a text and for examining a rhetorical discourse which exhibits multiple pentads as does the parable discourse. We have chosen the dialogic theory of Bakhtin which focuses on intertextual links of the text. Further, we use a social scientific approach to deal with social aspects embedded as figures of dialogism in the parable discourse. In this chapter we will examine these theories and present the method of dialogic rhetoric.

5.1 Theory

5.1.1 Burke's Theory of Rhetoric

Burke, who has been called 'the foremost rhetorician in the twentieth century' (Golden, Berquist & Coleman 1989:318), maintains that rhetoric which focuses on social function is a synthetic discipline with roots in neighbouring disciplines. He widens the boundary of

classical rhetoric and views rhetoric in terms of dramatism. Rhetoric is a compass for dramatic action which features human motives. In this section we will examine Burke's rhetorical theory. To describe Burke's theory is not an easy task because he did not present his entire critical work in a systematic way. It is, however, beyond the scope of this work to provide an extensive survey of Burke's theory or to evaluate his considerable writings.

5.1.1.1 Definition of Man

It will be appropriate to study the 'definition of man' as the starting point towards understanding Burke's rhetorical theory since rhetoric impinges on human thought and action. Burke has described 'man' in terms of the relationship between *man and language* in the following ways:

Man is

1. the symbol-using (symbol-making, symbol-misusing) animal;
2. inventor of the negative (or moralised by the negative);
3. separated from his natural condition by instruments of his own making;
4. goaded by the spirit of hierarchy (or moved by the sense of order);
5. rotten with perfection.

(Burke 1966:16)

These are the characteristics which distinguish human beings from animals. A brief comment on the definitions might be in order. The first designation of *man as the symbol-using animal* is a substitute for the traditional definition, 'rational animal.' The classic versions are honorific, whereas Burke's version is admonitory as well as complex. Burke's system differs from 'symbolism,' which focuses on referential theory and usually implies the unreality of the world. Burke does not link a symbol to something outside itself. Instead, arguing from his definition of man as the 'symbol-using animal,' he emphasises the *motive* in any discussion of social behaviour, *act* or *symbolic act*. Symbols do not reflect motives, but are motives themselves, according to Burke (1966:6-9).

The second phrase used by Burke, *inventor of the negative*, indicates that 'this is not that.' For Burke there is no negative in nature. The negative, therefore, is a human product, and a

function peculiar to symbolic systems. This implies that man is a moral agent, and the phrase can, therefore, be substituted with 'moralised by negative.' Burke (1966:11) explains:

Action involves character, which involves choice--and the form of choice attains its perfection in the distinction between Yes and No (shall and shall-not, will and will-not). Though the concept of sheer motion is non-ethical, action implies the ethical, the human personality. Hence, the obvious close connection between the ethical and the negativity, as indicated in the Decalogue.

The third phrase, *separated from his natural condition by instruments of his own making*, can be replaced by a 'tool-using animal' (Burke 1966:13). According to Burke, language may be seen as a tool. He focuses on the instrumental value of language as a collective means of expression. The fourth phrase, *goaded by the spirit of hierarchy (or moved by the sense of order)*, refers to the order of hierarchy, the order of terms and the order of rebirth. We will see this in the following section. The last, *rotten with perfection*, refers to the principle of perfection or the entelechial principle (:16-20). The word 'perfect' refers to concepts such as 'final', 'complete', 'completed' or 'having the attributes of an end' and is, therefore, synonymous with 'actuality' (Burke [1950] 1969b:261). In literature, the principle of perfection operates not just in the nature of things but *in the ground of the process as a whole* (Burke 1970:247).

5.1.1.2 Order

5.1.1.2.1 The Order of Hierarchy

The order of hierarchy refers to the notion that man is 'moved by the sense of order' (Burke 1966:15). Man inherently pursues order in his life and, therefore, every social relationship is based on a larger hierarchical framework. For this reason, rhetoric is the use of persuasive techniques for the transcendence of social estrangement, which results from social hierarchy (Burke [1950] 1969a:208).

5.1.1.2.2 The Order of Terms

Language has a certain order which reflects the levels of meaning of the language. The first order is related to the words of the natural realm (Burke 1970:14). Words for things, material

operations, physiological conditions, animality fall into this group. These terms are associated with the names of things, conditions, motions, and positions. Burke ([1950] 1969a:183) calls them positive terms. There being no negative in nature, everything is positively what it is. Positive terms are the easiest terms to understand because they are in the visible and tangible realm. Even the term for perception is positive and has no transcendent.

The second order is in the socio-political realm (Burke 1970:15). All words for social and personal relations are in this realm. These words are 'not in the order of *motion and perception* but rather in the order of *action and idea*' (Burke [1950] 1969a:184). For Burke (:185) these terms are more concerned with '*action and attitude* than with *perception* (they fall under the heading of *ethics and form* rather than *knowledge and information*).' Burke calls these dialectical terms.

The third order refers to the verbal (symbolical) dimension, namely, words about words (Burke 1970:14). This *logology* deals with the realm of the dictionary, grammar, etymology, philology, literary criticism, rhetoric, poetics and dialectics.

The fourth order refers to words in the supernatural realm (ultimate term or god-term) (Burke [1950] 1969a:186, 1970:15). These terms, which have ultimate value, are the source and ground of being in a given symbol system. God-term is the term for the ultimate in motivation (Burke [1950] 1969b:74). The god-term has both god-function and devil-function (Loscalzo 1988:147-149). A god-function occurs when a god-term provides a good principle, and its associational clusters are in a positively synecdochic relationship with the god-term. A devil-function occurs when a god-term provides a common enemy, and its associational clusters are in a negatively synecdochic relationship with the god-term. Ultimate terms are essential for Burke's rhetoric because whether they perform a god-function or a devil-function, they act as unifying factors.

5.1.1.2.3 The Order of Rebirth (The Rhetoric of Rebirth)

According to Burke, the major function of rhetoric is redemption, rebirth or the establishing of a new identity of the individual involved in communication (Foss, Foss & Trapp 1991:194). The rhetoric of rebirth has three steps: guilt (pollution), purification and redemption. The first

step, guilt, refers to an unclean condition of sins and carrying of burdens (:194). For Burke guilt is the secular equivalent of original sin in theology. Guilt, inherent in the social hierarchy, is categorical or original: 'it is intrinsic to the social order... "inherited" by all mankind, being "prior" to any individual lapse into "actual sin" ' (Burke 1966:144). Forms of guilt are anxiety, social tension, unresolved tension, embarrassment, etc.

Hierarchy is 'the ladder', 'a sense of order,' or as Rueckert (1982:131) puts it, 'any kind of graded, value-charged structure in terms of which things, words, people, acts, and ideas are ranked.' Hierarchy is inevitable in society and is the motive of the socio-political order. Hierarchy always functions as a progressive form from lower to higher and vice versa. Out of hierarchy, we encounter the realm of hierarchic psychosis, which is inevitable in social relations, and is incurable but can be relieved. Hierarchic psychosis constitutes *categorical guilt*. Accordingly, guilt is inevitable and, in principle, comes out of the nature of hierarchy.

Another source of guilt is the negative of language. The negative is a peculiarly linguistic resource. In dramatism, the negative has very strong imperative or hortatory functions (Burke 1966:423). That is, the negative becomes the explicit command or order. Nobody has the capability of absolute obedience to the order. Consequently, human beings fail or disobey in some way. This failure or disobedience causes guilt. This is also a type of hierarchic psychosis. Hence order leads to guilt, according to Burke.

The second step, purification, can be carried out through victimage and mortification. Victimage is defined as 'purification by sacrifice, by vicarious atonement, unburdening of guilt within by transference to chosen vessel without' (Burke 1966:478), whereas mortification is self-inflicted punishment for one's sins, self-enforced denials and restriction, or self-sacrifice (:146). Purification is a process, namely, movement and change and therefore it is depicted by 'active' or 'process' images (Rueckert 1982:104). While pollution may be regarded as a state, purification is the enabling act which permits one to move from one stage (hell) to another (heaven).

The third stage, redemption, is a change of identity, a new perspective. It presents a different world view, promising a better life in general, and is a stage towards a goal. The scapegoat must possess consubstantiality with the victimiser. In other words, there must be a transfer

through identification between the victim and victimiser. Hence the act of victimage is called a giving or a socialisation (Burke 1966:39). Yet, at the same time, the scapegoat represents the principle of division operating 'in that elements shared in common are being ritualistically alienated' (Burke [1950] 1969b:406). In the end, new identification or union is defined by those who are purified in the process of victimage. Thus, the process of the rhetoric of rebirth is the process of building and of finding the true self (Foss, Foss & Trapp 1991:197).

The rhetoric of rebirth, with the three stages of pollution-purification-redemption, is perhaps best expressed in symbolic action. According to this rhetoric, redemption which refers to the change of identity, a new perspective, a different view on life, or better life in general, is associated with community-building. An important ingredient of unification is the symbol of the common enemy. 'Men who can unite in nothing else,' Burke (1957:165) says, 'can unite on the basis of a foe shared by all.' Apparently, then, community-building never happens unless people have a Satan in common. The congregation exists on the basis of segregation. Community-building represents our attempts to discover and maintain our identities so that we can act purposefully.

5.1.1.3 Literature

5.1.1.3.1 Dialogic as Ideological Product

Burke (1957:3) maintains that '[C]ritical and imaginative works are answers to questions posed by the situation in which they arise. They are not merely answers, they are *strategic* answers, *stylised* answers.' He goes on to describe the relationship between situation and strategy: 'these strategies size up the situations, name their structure and outstanding ingredients, and name them in a way that contains an attitude towards them' (:3).

This statement contains two significant points. One is that text is a form of dialogic product. When Burke maintains the nature of strategic and stylised answer, the focus is on the dialogic although he never uses the term. Text is a specific form of a person's (the author's) 'answerability,' to use Bakhtin's term (1990). As a result, literature is social intertexture. The second point is that the text is an ideological product. When Burke uses the term situation, he does not mean 'objective' but 'subjective' which can be replaced by *motives* (Burke 1957:18).

To Burke situation, attitude or motive is ideology. Ideology activates the process of *reflection*, *selection*, and *deflection* of reality in writing (Burke 1966:45). Consequently, both dialogic and ideology are crucial elements in Burke's rhetoric (cf [1950] 1969a:101-10).

5.1.1.3.2 Symbolic Action

According to Burke (1966:8), literature is symbolic action, which is *the dancing of an attitude*. By symbolic action Burke means literature which has three general connotations: linguistic, statistical and representative (:8-28). Firstly, although Burke does not distinguish clearly between symbolic act and practical act, any linguistic action is symbolic rather than practical action. Practical action refers, for instance, to building a house while symbolic action is associated with writing a work about building a house (:9). Therefore, linguistic action is symbolic action, symbol-in-action. A verbal act is internal-self externalised, enacted in symbolic form.

Secondly, any verbal action is the product of an author's motivation. Literature contains a trend, and is seen in a progressive form according to the principle of perfection. It, therefore, has a set of implicit equations that Burke calls associational clusters, which are manifested in certain kinds of acts, imagery and situations. By examining these equations *statistically*, the work shows the author's motivation in operation. There is no need to supply a motive. The inter-relationships themselves are the author's motives, for they are his situation and situation is but another word for motives (Burke 1966:18).

Finally, the statistical view of a text discloses the ways in which a symbolic act is representative. This is described by the term synecdoche: the part for the whole, the whole for the part, container for the contained, etc. So when Burke speaks of literature as symbolic action, he has in mind the purpose and the function of literature. If the critic, by inductive analysis, can discover what literature is doing for the author, he may discover a set of generalisations describing the effect on the audience.

5.1.1.3.3 Equipment for Living

In his discussion of literature, Burke emphasises its communicative aspect (social function, social interaction). Literature is seen as an ideal form of communication, since it is in

literature that we find the most powerful examples of verbal skill (Duncan 1953:93). Explicit and implicit social activity is referred to in his dictum: literature as equipment for living (Burke 1957:253). By this definition it is clear that literature engages vitally with the living situation of a human being. Literature is an infusion of society and the vehicle of social activities. In this context, Burke's emphasis is on the situationality as well as the social function of literature. To Burke, then, literature is *medicine* (:164).

5.1.1.4 Form

5.1.1.4.1 The Nature of Form

Burke's rhetoric could be called the rhetoric of form, as his work is devoted to the examination of symbolic form. Form and content are a conceptual whole in Burke's theory. As regards the relationship between form and content, Burke views form as an act of giving shape to an idea. In this sense form is a symbolic act (Burke [1950] 1969b:227). 'Form in literature is an arousing and fulfilment of desires. A work has form in so far as one part of it leads a reader to anticipate another part, to be gratified by the sequence' (Burke 1953:124). Through the form as symbolic act, then, *identification* can occur. 'Form is correct in so far as it gratifies the needs which it creates. The appeal of the form in this sense is obvious: Form is the appeal' (Burke 1953:138).

5.1.1.4.2 The Five Aspects of Form

Form, as the expression of an idea, is the object of critical activity. Burke (1953:124-128) has discussed five aspects of form which could also be considered as identification strategies. In literature, these five forms are intermingled, whether in interrelation or conflict. They are as follows:

1. Syllogistic progression is 'the form of a perfectly conducted argument, advancing step by step' (Burke 1953:124). In this progression, a certain idea is presented in a certain direction of natural sequence. The audience sees the idea being carried out in the process and feels the rightness of the conclusion. Aristotle's deductive rhetoric, for instance, belongs in this category. It is logical form.

2. Qualitative progression is the form in which the presence of one quality prepares us for the introduction of another. This progressive form lacks the pronounced anticipatory nature of logical form – it involves unexpected developments. ‘Qualitative progressions occur,’ Robbins (1984:9) writes, ‘when an attribute of speech or action, which the reader had no reason to expect on the basis of a previous assertion, emerges in relation to one or more characters in the narrative.’
2. Repetitive form is the consistent maintaining of a principle under new guises. The author uses this form when he/she restates the same things with a varying number of details. Through this form the audience is led to recognise the underlying principle. The repetition reveals the significant aspects. Burke (1953:125) notes that repetitive form is our only method of talking about a subject and is basic to any work of art, or to any other kind of orientation.
3. Conventional form is the appeal of form *as form*. While progressive and repetitive form may be effected during the process of reading, conventional form is the epitome of categorical expectancy, which is *anterior* to the reading.
4. Minor or incidental form includes metaphor, paradox, disclosure, reversal, contraction, expansion, bathos, apostrophe, series, chiasmus, etc.

5.1.1.5 Identification

Burke moves the focus of rhetoric from persuasion in terms of Aristotle’s concept toward motives. Hence, *identification* is the key term in Burke’s rhetorical theory: ‘[t]he key term for the old rhetoric was *persuasion* and its stress was upon deliberate design. The key term for the *new* rhetoric would be *identification*, which can include a partially *unconscious* factor in appeal’ (Burke 1951:203).

The concept of identification differs from the concept of sameness or of being identical (Duncan 1962:158-59). Identification is built on ‘consubstantiality.’ For Burke ([1950] 1969a:20-2), consubstantiality (derived substance, sub-stance) is a key term in his corpus, and must be understood in terms of a way of life. For substance is ‘an *act*; and a way of life is an

acting-together; and, in acting together, men have common sensations, concepts, images, ideas, attitudes that make them *consubstantial*.' Identification, therefore, is 'the autonomous activity's place in this wider context' (:27). Burke (1984:266) clearly considered identification as synonymous with the function of sociality.

Identification differs from the traditional concept of persuasion. Identification involves symbolic action as well as the unconscious element. Identification includes a conscious external agent as well as the realm of the transcendent. While classical rhetoric emphasises the element of deliberative design in communication, identification operates without conscious direction by any particular agent. While classical rhetoric is characterised by direct communication, identification is characterised by indirect communication. Of direct communication, Tubbs (1968:14) says that 'persuasive speeches designed to directly confront and convert an audience are, by and large, doomed to failure.'

5.1.1.6 Dramatism

5.1.1.6.1 Dramatism and Scientism

Burke's philosophy of language was evident in the two contrasting concepts of dramatism and scientism. In order to understand dramatism, one needs to grasp the distinction between *dramatic* and *dramatistic*. Burke considers the literary work as drama since both have human action as a common factor. Consequently, a dramatic approach is best suited to the study of literature. The *dramatic* in drama is the symbolising or imitating of action, and the *dramatistic* is a critical or essayistic analysis of language, and thence of human relations generally, by the use of terms derived from the contemplation of drama.

The concept of the term, dramatistic, originated from dramas (Burke 1955:264-265). Dramatism is a method of analysis of language as a mode of action – symbolic action. The dramatistic approach concentrates primarily on hortatory expression, that is, on expectation, which results from the negativity of language. Through dramatistic analysis, therefore, language and human relations can be most directly analysed in theories of *action* rather than in theories of *knowledge*. Scientism, on the other hand, begins with problems of naming, or definition. It is concerned with knowledge, or perception. The scientific approach is attitudinal and epistemological. This

approach is useful for gathering information and giving instruction. Scientism deals with cause and effect, existence and non-existence, and the way which things respond to situation.

5.1.1.6.2 Action and Motion

Action is a mode of behaviour carried out within a conventional, arbitrary symbol system. By contrast, motion is in the realm of matter. The action-motion pair is the same as mind-brain, spirit-matter, superstructure-substructure, words-things. According to this polarity, language is a symbolic action. Any verbal symbols are meaningful acts to the situation. Consequently, they are actions, not motions. Burke (1966:436) says that if an act is merely the 'conditioned response to a stimulus, it would be not an act but sheer motion.'

However, though there can be no action without motion, there can be motion without action (Burke 1970:39). Symbolic action is always grounded in the realm of motion. From this point Burke suggests that dramatism is the best analytical method, based on the assumption that action, rather than motion, is a more useful realm for meaning. Dramatism is based on an obvious empirical difference between action and sheer motion. Action cannot be reduced to motion.

5.1.1.6.3 The Dramatistic Pentad

As we have seen, the dramatistic approach regards language as action. Action is enactment (externalisation) of motion. By analysing the language of rhetoric, we can discover the motivation. Five terms are used as generating principles or grammar to investigate the motives (Burke [1950] 1969b:xv-xviii, 127-320). The five key terms of dramatism are the pentad (scene, act, agent, agency, and purpose).

1. Scene is the background or location of the act, or the situation in which the act takes place. It is equivalent to the 'rhetorical situation' of Bitzer. The scene is not merely an indication of time and space; it is motivational to the agent, who acts.
2. Act is a key term in the pentad and can be defined simply as 'what was done.' An act is equivalent to action in Burke's view, and is a personal principle and conscious (purposive) action. The act is an agent's response to the scene in which

the actor lives. It is a strategy to size up the situation. The act may be a strategy to accept a situation, to correct a situation or to reject a situation. The act is the locus of motives of the actor.

3. Agent, the third term, is the person or kind of person performing the act. It includes general or specific words for a personal actor, character, or individual, and words for the motivational properties of agents such as drives, instincts and states of mind. Collective terms such as nation or group are also agents.
4. Agency is the means used to perform the act or the instruments used to accomplish it. In literature, agency is words. Both style and form are agencies.
5. Purpose of the act is the agent's private purpose for performing the act. Burke views literature as an intention to do something to both author and audience. It may be overt or covert. It could be discovered through a careful analysis of the agencies. Purpose is not synonymous with motive. Motive is the much broader, often unconscious reason for the performance of the act; an examination of all five elements of the pentad is needed to discover the motive for a particular rhetorical act.

Pentadic ratios (Burke's term) are used to describe the dialogic relationship between the elements of the pentad. There are ten ratios that examine the internal relationship in the pentad: scene-act, scene-agent, scene-agency, scene-purpose, act-agent, act-agency, act-purpose, agent-agency, agent-purpose and agency-purpose. Burke ([1950] 1969b:262) defines the ratio as a formula indicating a transition from one term to another. Each ratio asserts a causal or equational relation between them. An examination of all of the ratios helps one understand the author's motivation in rhetorical discourse.

5.1.2 Bakhtin's Dialogic Theory

A controversy concerning the use of narrative criticism in biblical hermeneutics has arisen among some scholars who insist on the dialogic nature of the Bible and who maintain that this form of criticism ignores the text's dialogism (Reed 1993). In the Bible, dialogues, parables,

sayings, commands, letters, narrative, and elements of bilingualism interact dynamically. Scholars such as Polzin (1980, 1989), Combrink (1982, 1996), Lambrecht (1989), Levine (1992) and Reed (1993) justify and apply Bakhtin's dialogic in studying the Bible. Polzin has applied Bakhtin's dialogic to the study of Deuteronomistic history. Levine also used it in his study of Psalms. Recently, Reed published a study of the Bible using dialogic criticism. He argues the invalidity of narrative criticism in biblical studies by maintaining that the Bible is not narrative as such but contains examples of narrative.

The model of narrative is well suited to a stylistically and narratively homogenous text like the *Odyssey*, as Aristotle's remarks on Homer in the *Poetics* demonstrate, but the heterogeneous textuality of the Bible, where narrative segments are juxtaposed with one another and interspersed with other verbal forms like genealogies, laws, oracles, proverbs, and songs, is better served by a model of dialogue, of question and answer, of story and counterstory, of statement and response.

(Reed 1993:13)

The dialogic nature of the Bible is also stressed by Kelber (1994:3): biblical rhetoric is '*uncommonly text-bound* [italics mine], often exhortative and illuminate, more than argumentative.'

Dialogic or dialogic criticism stems from the concept of dialogue. In the history of literature or rhetoric, we can trace its origin to Socratic dialogue. Although Socratic dialogue was widely used, it did not survive for long. Instead, it produced several dialogic genres, including Menippean discourse (Kristeva 1986:51-52). It was in fact in Plato's work that dialogue was first used as a form of writing in the history of literature and rhetoric. This style, according to Bakhtin, later influenced Greco-Roman biographical forms and Christian biography and hagiography.

At the beginning of the twentieth century, Bakhtin developed the discourse theory of dialogic through his work. Dialogic implies language that poses as dialogue, but is not necessarily real conversation between self and other. It is primarily concerned with time/space. Bakhtin borrows Einstein's theory of relativity as metaphor for his theory of dialogic. To Einstein, time/space is the crucial factor in describing reality. Likewise, for Bakhtin time/space plays a very important role in understanding language in general and literature in particular.

Thus, the very foundation of dialogic rests upon the relationship between self and other in the dimension of time/space. Bakhtin applies this concept to language which he views as the product of dialogic interaction taking place in a given situation. Utterance or word is produced in response to and in anticipation of the other. Accordingly, the meaning of language comes about as a result of the relationship between two beings in terms of time/space.

Not only language but literature also should be understood in the light of dialogism, according to Bakhtin. This is because, unlike the formalist who defines literature as linguistic code ('non-sociological'), Bakhtin views literature as a social phenomenon, namely, as utterance or a form of communication. Discourses in literature are active elements in a dialogic interaction taking place on various levels simultaneously. This is the *intertextuality* of a text.

Modern scholars like Booth have further developed the concept of dialogic and have applied it to the relationship between the real author and the real reader, the implied author and the implied reader, and narrator and narratee. We, however, will restrict our topic to the dimension of style, because Bakhtin's focus is on stylistic dialogic through which external dialogic between text and the author occurs. It is beyond our task to deal with the whole of Bakhtin's theory of dialogic, and for our purpose we will deal only with key concepts in dialogism in the following sections.

5.1.2.1 Literature as Ideological Form

To Bakhtin, all cultural products such as works of art, scientific works, religious symbols and rites are ideological works which contain special nature, having significance, meaning and inner value (Medvedev & Bakhtin 1978:7). Accordingly, literature is a form of ideology. By this, he means that the ideology of a work is reflected in three areas: its content (language), its composition (forms and devices for that language) and its environment (:3-15). As a result, genre is also a form of ideology. Genre is related to real life, real time and space, and thematic unity. In this regard, 'literary scholarship is one branch of the study of ideologies' (:3, 16), not in the traditional sense where literature is seen as a simple transmitter of ideology and which reflects it directly, but in the sense that literature is an independent and unique ideology (:18-9).

5.1.2.2 Chronotope

Chronotope is one of Bakhtin's terms and means literally time/space. As seen in the above, it is the crucial element in describing/understanding reality, and is the foundation of Bakhtin's theory of dialogic. Bakhtin applies this term to the study of the text. According to Bakhtin ([1981] 1990:84), the chronotope in literature is 'the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.' The chronotope functions as 'the place where the knots of narrative are tied and untied' (:250). Since the chronotopes of the text come out of our real world, they make the text world concrete. The chronotopes provide the ground essential for establishing the relationship between literary work and life.

5.1.2.3 Wholeness (Holism)

Regarding literature, the essence of Bakhtin's dialogic lies in the *wholeness* or *holism* of literature. Holism is a frame for understanding literature as a whole. This concept can be grasped by looking at how Bakhtin criticises formalism. According to him, formalism tends towards the separation of form or structure from content, and concentrates on the composition, but holism considers the architectonics of works of art. It cannot be grasped without dialogic, which occurs on the various levels of literature. Wholeness in literature comprehends the unity in stylistic structure between form and content. The concept of wholeness is one of many characteristics which we should not ignore in biblical studies.

5.1.2.4 Reported Speech

Reported speech is the hallmark of dialogism. According to Bakhtin, the syntactic form functions as the concrete form of utterance, the form of concrete speech performances. In the syntactic form of text, the dialogic takes place in the dynamic interactive relationship between reported speech and reporting speech (author's speech). In *Marxism and the philosophy of language* (Vološinov 1973:115, but the real author is Bakhtin, see Bocharov 1994), Bakhtin defines reported speech as 'speech within speech, utterance within utterance, and at the same time also *speech about speech, utterance about utterance*.' Reported speech as other person's utterance is totally independent, complete in its construction, and lying outside the context in which the author places it.

In dialogic relationship, reported speech functions as a constructional unit within the author's rhetorical speech. While keeping its original independence, reported speech is incorporated with reporting speech syntactically and stylistically in the composition. Thus reported speech becomes *a theme of the author's speech*. This dialogic relationship is in 'an *active relation of one message to another*' (Vološinov 1973:116). This happens not on the level of the theme but in the stabilised constructional pattern. Thus both reported speech and reporting speech make one unified context.

Needless to say, the most distinctive rhetorical characteristic of the Bible is its reported speech – the New Testament in particular consists of reported speech from the Old Testament in various modes such as recitation, recontextualisation and reconfiguration (Robbins [1995]:113, [1996]:31-38). This phenomenon is known as *canto* what Bakhtin calls and it is the hallmark of both Bible and Bakhtin's dialogic.

5.1.2.5 Heteroglossia

According to Bakhtin ([1981] 1990:272), language exists between two opposing forces. One is *centripetal* (a unifying, centralising force) and the other *centrifugal* (a stratifying, decentralising force). In this context, Bakhtin discusses one of his key terms, heteroglossia which refers to the concept of the locus where centripetal and centrifugal forces within language collide.

Heteroglossia, simply defined, refers to the dialects or language-diversity which co-exist in language. Heteroglossia is language which represents a socio-ideological viewpoint, a way of seeing the world. The list of Bakhtin's heteroglossia includes social dialects, professional jargons, language of generations and age groups, language of authorities, of various circles and of passing fashions, and language serving the socio-political purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphases) (Bakhtin [1981] 1990:263).

Heteroglossia can produce *responsive* and *active understanding*. Within literature, heteroglossia takes its own special order and becomes a unique rhetorical strategy. Consequently, one discourse supports and enriches the other discourse. Heteroglossia functions by assimilating the word under consideration into a new conceptual system and by

enriching it with new elements (Bakhtin [1981] 1990:282). Therefore, the speaker introduces totally new elements into his discourse and then enters into dialogic relationship with them. Through this dialogic relationship, literature establishes its meaning clearly. According to Bakhtin, the Bible can be defined as a heteroglot novel.

5.1.2.6 Authoritative Discourse

In the dialogic of literature, reported discourse does not function as the discourse of information, directions, rules, models. Instead, it acts as *authoritative discourse*, and an *internally persuasive discourse* simultaneously.

The authoritative word demands that we acknowledge it, that we make it our own; it binds us, quite independent of any power it might have to persuade us internally; we encounter it with its authority already fused to it. The authoritative word is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. It is, so to speak, the word of the fathers. Its authority was already acknowledged in the past. It is a prior discourse, it is therefore not a question of choosing it from among other possible discourses that are its equal. It is given (it sounds) in lofty spheres, not those of familiar contact. Its language is a special (as it were, heretic) language. It can be profaned. It is akin to taboo, i.e., a name that must not to be taken in vain.

(Bakhtin [1981] 1990:342)

5.1.3 Social Scientific Approach

We have observed that every written text has the nature of cultural intertextuality. It is, therefore, important to employ cultural perspectives in the study of biblical texts. In this section, we will examine such cultural topics as the concepts of honour and shame (pivotal values in first-century Mediterranean culture), dyadic personality, patronage and clientism, and labelling and deviance.

5.1.3.1 Honour and Shame

Honour and shame are the pivotal values in the Mediterranean world of the first century and in the Bible as well (Pilch & Malina 1993:95; cf Elliott 1995). They shape the behavioural patterns of a person. Honour and shame are very important theologically, since honouring

Jesus is knowing God and relates to the salvation of a person (cf Malina & Neyrey [1991] 1993a:51). Malina (1981:27-8) defines honour as follows:

Honour might be described as socially proper attitudes and behaviour in the area where the three lines of power, sexual status and religion intersect...Honour is the value of a person in his or her own eyes (that is, one's claim to worth) *plus* that person's value in the eyes of his or her social group...Honour is a claim to worth *and* the social acknowledgement of that worth.

There are two ways of receiving honour. *Ascribed honour*, on the one hand, is honour that derives from a person's kinship (birth), appointment and elevation (Pilch 1994:152). This, for instance, refers to Jesus' honour in the expression of the 'Son of God' or the disciples' honour when Jesus calls them 'my mother and brother.' Honour can also be ascribed to a person through endowment from an honourable person. For instance, God ascribes honour to Jesus by raising him from the dead and then enthroning him at his right hand. Ascribed honour cannot be obtained through effort or achievement (Malina & Neyrey [1991] 1993a:28, 47).

Acquired honour, on the other hand, 'is the socially recognised claim to worth that a person acquires by excelling over others in the social interaction' which is called *challenge and riposte* (Malina & Neyrey [1991] 1993a:28-9). Honour represents a limited good in first-century Mediterranean society and, therefore, contesting for honour is a part of social life. An invitation to dinner and participation in debates over issues of law are all inseparable from the concept of honour. Matthew's Gospel gives Jesus both ascribed and acquired honour but puts greater weight on ascribed honour.

Challenge and riposte is a type of social communication in the Mediterranean culture which has been called an *agonistic* culture (Malina & Neyrey [1991] 1993a:29). By agonistic culture, we mean that all social interactions outside the family, whether biological or fictive, are regarded as potential contests for honour. Challenge and riposte, therefore, always take place in social interactions, specifically between *equals*. It has four elements (:30, 50).

1. Claim is the very first stage in challenge and riposte. It is a claim to enter the social space of another by a person's word or deed or both for gaining or dislodging another's honour.

2. Challenge is the receiver's response. The receiver perceives the action or message in terms of potentially dishonouring the receiver's self-respect or self-worth.
2. Riposte concerns the reaction to the message of challenge. Such a reaction occurs in three ways: a positive refusal to act, acceptance of the message and a negative refusal to react.
3. Public verdict refers to a grant of honour or a loss of honour.

Honour can be replicated by the core of dyadic personhood, that is of *blood* and *name*, that binds a person to family and kin (Malina & Neyrey [1991] 1993a:29). Blood means biological or fictive family. Honour is always presumed to exist within one's own family (blood relationship). Outside that circle all people are assumed to be dishonourable. Within the blood there is no contest of honour. Name is also associated with a location of honour. Name and honour thus represent a central concern of people in every context of public action. Hence personal identity is described by the name of fathers and kinship groups: Peter is 'Simon, son of Jonah' (Matt 16:17).

Honour was displayed variously by such things as social place, clothing (Malina & Neyrey [1991] 1993a:34, 54-59), moral and ethical standards and social deixis (Malina & Neyrey 1988). We will examine the relationship between honour and place. Firstly, it is related to God's holiness. God is the Honourable One *par excellence* and the ultimate dispenser of honour and shame (Elliott 1995:167). First-century Jewish society, therefore, had social boundaries in terms of holiness, and 'social maps' such as *maps of places*, *maps of persons*, *maps of things*, and *maps of time*, which are related to the purity and order system in Israel, reflect these boundaries (Neyrey 1986:94-9, [1991] 1993:272-80). Using a *map of places*, the Jews classified locations according to the order of progressive degrees of holiness. This is reflected most clearly in the temple structure.

1. The Land of Israel is holier than any other land...
2. The walled cities (of the land of Israel) are still more holy...
3. Within the walls (of Jerusalem) is still more holy...
4. The Temple Mountain is still more holy...

5. The Rampart is still more holy...
6. The Court of the Women is still more holy...
7. The Court of the Israelites is still more holy...
8. The Court of the priests is still more holy...
9. Between the Porch and the Altar is still more holy...
10. The Sanctuary is still more holy...
- The Holy of Holies is still more holy...

(Danby 1933:605-6; Neyrey [1991] 1993:278-279)

This map refers to direction, moving from the outside towards centre. Gentiles are located outside Israel and are not holy because they are not God's people. Here is an important principle of classification. There are ten progressive degrees of holiness, moving upward and inward to the centre, from non-temple to temple (God's dwelling place), from outer courts to the Holy of Holies where God is enthroned on the cherubim. The principle of classification is based on *proximity* to the heart of the temple (Neyrey 1986:95, [1991] 1993:279).

Placed accordingly, the people occupy social position in terms of ascending grades of holiness as follows:

Gentiles:	outer parts of temple
Women:	closer within temple
Jewish	males: still closer
Priests:	sanctuary of temple
High Priest:	inner sanctuary, Holy of Holies

(Malina & Neyrey 1988:80)

Thus the boundaries between groups demarcate exclusive positions of honour and the arrangement of each boundary is spatial. Honour is related to the maintenance of these spaces.

Secondly, honour is displayed in the place or space where the physical body is located. Occupying a position near the honourable one brings reflected honour. For instance, the right

hand side of an honourable person is a position of honour. Hence, the highest honour of Jesus Christ is displayed by his position at God's right hand side (Matt 22:44, 26:64).

Shame is defined as 'sensitivity for one's own reputation, sensitivity to the opinion of others' (Malina 1981:44). In first-century Mediterranean society, any human being 'needs to have shame, to be sensitive for one's own reputation, sensitive to the opinion of others' (:44). In this regard, shame is a positive symbol and to have shame is a positive value. On the other hand, 'a shameless person is one who does not recognise the rules of human interaction, who does not recognise social boundaries' (:44).

5.1.3.2 First-Century Dyadic Personality

As we have seen, the most important values in first-century Mediterranean society are honour and shame, which are decided by *others*. This means that the society is not individually oriented but *dyadically* oriented. Individuals basically depend on others for their sense of identity, for their roles, for their duties and rights, and for assessment of honourable and shameful behaviour. A person's identity, therefore, is defined socially. The following list represents basic criteria for such identity (Malina & Neyrey [1991] 1993b:74-5).

- Family and clan. Personal identity is not recognised individually, but in terms of family; Jesus is 'the son of Joseph' (Matt. 13:55) and Simon is 'the son of Jonah' (Matt. 16:17).
- Place of origin. Dyadic persons might be known in terms of their place of birth (Jesus of Nazareth and Paul of Tarsus). Depending on the public perception of this place, they are either honourable (Tarsus) or dishonourable (Nazareth).
- Group of origin. People are known in terms of their *ethnos* (Jew and Gentile) (Matt. 15:22), therefore, certain behaviour is expected of them.
- Inherited craft or trade. They might, moreover, be known in terms of trade, craft or occupation. People have fixed ideas of what it means to be associated with a particular job. Because of this, trouble could arise when, for instance, a carpenter

displays wisdom or performs a great deed which does not belong to the perceived role of carpenter.

- Parties and groups. Furthermore, people might be known in terms of their social grouping or faction such as the Pharisees, the Sadducees, or the Scribes. Membership of a group is not a matter of personal, individual choice, but of group-oriented criteria, such as family or clan, place and/or group of origin, inherited craft/trade.

The Mediterranean world, therefore, was a faction-ridden society. There were two types of groupings in the society: natural and voluntary (Malina & Neyrey [1991] 1993a:38-41; Malina 1981:43). The natural group, on the one hand, is defined in terms of birth, residence, nationality and social class. This group is associated with ascribed honour. Thus the role, identity and status of a person is described in terms of kinship. The voluntary group, on the other hand, results from calculated choices and is the outcome of contracts or competition. The voluntary group is associated with acquired honour. At the same time, the members of either group are required to have unconditional allegiance, respect and loyalty.

5.1.3.3 Patronage and Clientism

According to Malina (1981:80; cf Elliott 1987), the most significant form of social interaction in the first century is an informal principle of *reciprocity*, which is defined as 'a sort of implicit, non-legal contractual obligation, unenforceable by any authority apart from one's sense of honour and shame.' The informal 'principle of reciprocity' becomes the basis of 'dyadic contract,' which consists of two types – those contracts between persons of equal status (colleague contracts) and those between persons of different status (patron-client contracts).

Of these two, the patron-client relationship provides the framework for understanding the relationship between God and Jesus and Israel's people since it refers to social relationship between individuals based on a strong element of inequity and difference in power. A patron has social, economic, and political resources that are needed by a client. In return, a client can give expressions of loyalty and honour that are useful for the patron (Moxnes [1991] 1993:242). Thus most clearly related to patron-client relations were the images focusing on honour. In Matthew,

patron-client relationship is established between Jesus and people when people approach Jesus for mercy (Matt 9:27; 15:22; 17:15) or when the disciples are taught by Jesus and form the inner circle.

Patron-client relationship is based on the concept of 'favour,' which is defined as 'receiving something, either that could not otherwise be obtained at all, or on terms more advantageous than could otherwise be obtained' (Pilch & Malina 1993:83). Favouritism is one of the purposes of dyadic alliances. Showing favouritism is the main means of maintaining the personal attachment that patron-client relationship requires. Grace, reward, gift, friendship, benefaction and the like reflect favouritism in the New Testament.

5.1.3.4 Labelling and Deviance

Conflict is one of few basic forms of human interaction (Coser [1956] 1965:19-20). The Mediterranean world is no exception. This society has traditionally been a conflict-ridden world (Malina & Neyrey [1991] 1993c:98). Jesus' story was the story of conflict and hence the early Christian group emerged through conflict. This conflict was over the practical means to some end, not over the end itself. Conflict did not arise over the value of the goal or stage of behaviour, but over the ways to realise the traditional values of Israel and over structures to facilitate proper obedience to the God of Israel (:98).

In order to understand the conflict in the Gospels, we will examine the theory of labelling and deviance in the Mediterranean world. Labelling refers to the social identification of a person, both negative and positive. Positive labels, called titles, are related to honour, some examples of which are those given to Jesus such as 'Lord', 'Christ' and the 'Son of the living God,' and those given to Jesus' disciples such as 'fishers of men.' By contrast, negative labels, called stigmas, are associated with dishonour, and examples of these are Jesus' reference to Pharisees and Sadducees as 'a brood of vipers' and their reference to Him as 'Beelzebub' (cf Malina & Neyrey 1988:152-7 for more examples). Labels are powerful social weapons (Malina & Neyrey [1991] 1993c:99). When influential persons define someone as being out of place, they can inflict genuine injury on the person.

Deviance, as social identification, refers to those behaviours or conditions assessed to jeopardise the interests and social standing of persons who negatively label the behaviour or

condition (Malina & Neyrey [1991] 1993c:100). It is related to the matter of being 'out of social place' and deviance has to do with violations of the shared social system. Deviance, furthermore, is related to morality, to distinguishing the evil and wicked from the good. A deviant threatens the moral universe of the shared society. Deviants are thus invariably designated by negative labels: 'sinner', 'hypocrites', 'unclean' and so on. Like the label, deviance is a social weapon.

Deviance is understood in terms of *status*, which refers to a person's position within a social system and which is assessed by the perception of others. Status, therefore, is value. Since status depends on the perception of others, it can be either ascribed or acquired. The characteristics of ascribed status include age, sex, birth, and physical features, and thus *ascribed deviant status* of a person does not result from his own effort. Deviance here is a matter of being. Acquired status, on the other hand, refers to personal achievement deriving from one's own effort, so then *acquired deviant status* is based on the performance of some publicly perceived overt action that is banned.

In general, there are three stages in a typical deviance process (Malina & Neyrey [1991] 1993c:102). A group, community or society

1. *interprets* some behaviour as deviant,
2. *defines* the alleged person who so behaves as deviant,
3. *accords* the treatment considered appropriate to such deviants.

5.2 Method

With these observations in mind, we will formulate our own rhetorical method of 'dialogic rhetoric' for the study of the parable discourse in Matthew 13. Wuellner's three levels of rhetorical criticism (4.3.3) and Robbins' socio-rhetorical criticism which focuses on inner texture, intertexture, cultural and social texture, and ideological intertexture (4.3.4), are helpful for shaping the present work. The integration and adaptation of our observations will help to construct the rhetorical method for the present study. Dialogic rhetoric is a mode of 'revalued rhetoric.'

Dialogic rhetoric in the present work focuses on two areas – centripetal (centralising) and centrifugal (decentralising) – whereas monologic rhetoric exclusively emphasises the centripetal dynamic of a rhetorical text. Monologic criticism deals with the various rhetorical strategies and tactics within the text as ‘object’ of analysis. Dialogic criticism in the present work focuses on discovering ‘interactive practices’ and ‘negotiated meanings’ in the relationship between part and whole, between the parable discourse as a single unit and Matthew’s Gospel (cf Stamp & Knapp 1990). The areas to be examined using dialogic rhetoric are the following:

1. **Rhetoric about the text** focuses on the rhetoric of rhetorical theory and rhetorical criticism itself.
2. **The centripetal rhetoric in the text** deals with rhetorical techniques used between the author and the reader. In the present work this area comprises two parts because the text is a collection which consists mainly of reported speeches, namely, Jesus’ parables which we treat as a complete rhetorical unit. The first part considers the centripetal rhetorical dynamics within the text and the second part deals with the pentadic analysis of each parable.
3. **The centrifugal rhetoric of the text** focuses on the study of the intertextuality of the parable discourse within Matthew’s Gospel.

The first area to be examined is ‘rhetoric about the text.’ This stage deals with the relationship between rhetorical criticism, as theory and as method, and the text to be examined. To proceed we first need to discover a suitable rhetoric (revalued rhetoric) for our purpose, as the traditional or existing rhetoric does not have the resources to accomplish the task at hand. We have already examined the poetics toward this end and the remaining steps will be completed in the next few chapters.

PART TWO

THE PARABLE DISCOURSE IN MATTHEW 13

6 Synopsis of Parable Studies through Rhetorical Criticism

In part one we presented the theoretical background of rhetorical criticism and proposed 'dialogic rhetoric' as our method for the study of Jesus' parables in Matthew 13. Before we apply dialogic rhetoric to the parable discourse, however, we must first review some recent studies of Jesus' parables. These have been numerous, especially since the time of Jülicher in the later nineteenth century. Consequently, it is difficult to provide a comprehensive overview, and since there are many surveys of the history of parable study (e.g., Kissinger 1979; Blomberg 1990, 1994), we will examine only the major contributions to modern research with regard to rhetorical criticism.

As noted in a previous section (4.1), rhetorical criticism was not a popular tool in hermeneutics until Wilder and Muilenburg reintroduced it for biblical studies. Even since then (with very few exceptions), scholars have tended to ignore rhetorical criticism in their studies of Jesus' parables. Nevertheless, in some of these parable studies, there are indications of it or implied proposals that the rhetorical dimension should not be ignored (cf Arens 1984). We will, therefore, examine the parable studies from the broad and inclusive perspective of rhetorical approach. This chapter has two main parts. The first part deals with current trends in rhetorical approach to Jesus' parables in general. The second part examines the study of Jesus' parables as a whole in Matthew 13, this being the focus of the present study.

6.1 Current Trends

In this section, we present a brief historical survey subdivided according to whether the parables are approached in an individual or wholistic way. The latter comprises the study of Jesus' parables collectively as a single text, whereas the former tends to isolate each parable from its co-texts and reconstruct it usually through historico-critical analysis. This individual approach, to date the most popular, may be further subdivided into two parts – one characterised by restrained rhetoric and the other by dialogic rhetoric. The criterion which we use to distinguish between the two is the concept of 'intertextuality.'

Rhetoric restrained includes the study of Jesus' parable as metaphor and example, and also the interpretation of Jesus' parables by means of an action model. Dialogic rhetoric focuses on the intertextuality between Jesus' parables and other texts, including written documents and social cultural context, but excluding interaction between (the implied) author and (the implied) reader, or between narrator and narratee. In addition to individual studies, there are some works which have been produced recently by scholars which examine the collection of Jesus' parables as a single unit to be investigated.

6.1.1 Rhetoric Restrained

6.1.1.1 Metaphor

While their points of view may differ, scholars generally agree that metaphor is rhetoric. In classical times Aristotle viewed metaphor as having a rhetorical nature. Both Richards ([1936] 1971) and Booth (1978) emphasise metaphor as a source of rhetorical invention, and Perelman (1982:114-125; Perelman & Olbrechts-Tyteca 1969:398-410) focuses on analogy as the rhetorical power of metaphor. Leff (1983:219) writes, 'many features of the metaphorical process are fundamentally rhetorical...the auditor directly and actively participates in the creation of meaning.'

The subject of parable as metaphor has long been a constant theme in the work of parable scholars. The first scholar we would like to mention is Jülicher, who can be called the father of modern parable research. He views the parables fundamentally as rhetorical devices and employs Aristotle's rhetoric to distinguish between metaphor and simile. Accordingly, Jülicher maintains that there is a basic difference between metaphor and simile. Metaphor is a non-literary and indirect form of speech, and thus needs interpretation. It is related allegory. By contrast, simile is a literary and direct form, and needs no interpretation; it is clear and self-explanatory referring to comparison (Kissenger 1979:72-73; Kjærgaard 1986:135-136).

Jülicher classifies the synoptic simile narratives according to three types: similes, parables and example stories. Therefore, the basis of Jesus' parabolic speeches is simile rather than metaphor because both the parables and the similes have a pair-characteristic (factual and figurative part) and have a single point of comparison between these two parts. Bearing this in

mind, Jülicher maintains that Jesus' parables contain three elements – a factual part, a figurative part and a comparison as follows:

1. A final interpretation of the factual part.
2. A final interpretation of the figurative part.
3. A discovery of the absolute and unambiguous coincidental point or of the absolutely unambiguous analogy between factual part and figurative part: the point of the parable.

According to Jülicher, Jesus' parable calls for no interpretation, since it rests on a *comparison*.

Although Jülicher's distinction between metaphor and simile has been received with reservation by those who feel that both are in the same category of rhetorical figures, he has contributed to parable research in a remarkable way. Jülicher's study finally brought the dominating allegorical interpretation to an end, and gave volatile energy to parable scholars such as Fiebig who studies Jesus' parable in terms of rabbinic *meshalim*, multiple points of comparison, and Dodd who examines parable as metaphor. According to Jülicher the rhetoric of parable is the rhetoric of comparison.

It was Dodd who opened the way to awareness of parable as metaphor. His view is that the parable as metaphor contains the function of comparison and its purpose is 'to tease the mind into active thought': '[A]t its simplest the parable is a metaphor or simile drawn from nature or common life, arresting the hearer by its vividness or strangeness, and leaving the mind in sufficient doubt about its precise application to tease it into active thought' (Dodd [1935] 1953:16). According to him, the typical parable presents one single point of comparison (:18).

Wilder ([1964] 1971) takes a significant position not only in parable study but also in New Testament study. He rejects Dodd's idea of the comparative rhetoric of Jesus' parable and maintains that the parable as metaphor has the rhetorical function of imagination: '[A] true metaphor or symbol is more than a sign, it is a bearer of the reality to which it refers. The hearer not only learns about that reality, he participates in it. He is invaded by it. Here lies the power and faithfulness of art. Jesus' speech had the character not of instruction and ideas but of compelling *imagination* [*italics mine*], of spell, of mythical shock and transformation' (:84).

Furthermore, Wilder stresses the revelatory power of Jesus' parables. Although he did not publish an entire book on parable study, his theory, which focuses on the relationship between form and content, later influenced the parable study of the so-called 'American school,' involving Funk (1966, parable as metaphor), Via (1967, parable as aesthetic object), and Crossan (1973, parable as poetic metaphor). One can safely say that Wilder is the pioneer of rhetorical criticism in the study of Jesus' parables.

During the seventies the rhetorical approach, still at the level of literary analysis, became a more prominent subject among such scholars as McFague (1975), Tolbert (1979) and Kj rgaard (1986). By contrast with McFague who insists on 'uninterpretation' of parable, Tolbert argues the necessity of the interpretation of the parables, and, even further, multiple interpretation because of both the characteristics of the parable form itself and the metacritical system due to the diverse interpretations of scholars. She, however, takes 'the "openness" of the parable form' into account in her study and chooses metaphor as the appropriate model for parable study. According to her, parable is neither metaphor nor extended metaphor, but it *functions like metaphor*.

Tolbert (1979) employs the analogue models from the four types of models that Black (1962:219-243) formulates in chapter eight of his book. 'An analogue model,' writes Black (:222), 'is some material object, system, or process designed to reproduce as faithfully as possible, in some new medium, the structure or web of relationships in an original.' To analyse 'the structure or web of relationships' for the interpretation of Jesus' parable as metaphor, she sets forth two models: a semiotic model based on the theory of multiple meanings by Wittig (1977) and a rhetorical model based on Wheelwright's (1962) theory of metaphor which has two elements – epiphor which is related to extended meaning through comparison, and diaphor which is associated to creation of a new meaning.

Tolbert (1979:41, 124) uses the term rhetorical, but states that it is synonymous with metaphor as a trope or figure of speech. This seems to link with the new rhetoric of Richards. In *The philosophy of rhetoric* ([1936] 1971), Richards (:3) defines rhetoric as 'a study of verbal understanding and misunderstanding.' To Richards, metaphor is a model of language and has two constituents, tenor and vehicle, which are in interaction. Tolbert also uses the rhetorical style from this perspective for the study of the parables.

The study of Jesus' parable as metaphor entered a new phase in the seventies. Scholars rejected the view of Jesus' parable as 'metaphor,' which is regarded as a figure of style or a mere ornament of discourse, and instead, they began to examine parable in terms of 'metaphoric process' which views metaphor in terms of semantics as well as of reference. The most notable among them is Ricoeur who breaks new ground in the study of the parables as metaphor.

Ricoeur (1975:33) proposes to define the parables as a 'literary genre': 'the narrative parable relies on the conjunction between a narrative form, a metaphorical process, and an appropriate "qualifier" which ensures its convergence with other forms of discourse which all point toward the meaning, "the Kingdom of God". ' All three are essential elements for the literary genre of parable. Ricoeur's theory influenced scholars such as Crossan, Donahue, and Lambrecht in the study of the parables. But each has his own characteristic way of applying Ricoeur's theory.

Crossan was the first scholar to employ Ricoeur's theory and was a significant figure among these parable scholars. In *Cliffs of fall* (1980) Crossan summarises Ricoeur's definition with regard to the three elements and uses the terms, narrativity, metaphoricality and paradoxicality. Following Derrida, he says that all language is metaphoric and thus is intrinsically polyvalent. Accordingly, Crossan (:2) focuses on the paradox of metaphor, and defines parables as very short metaphorical narratives. By the expression 'metaphorical narratives' he means "paradoxes formed into story by effecting single or double reversals of the audience's most profound expectations" (Crossan 1976:98).

As a result, while using the deconstruction approach, Crossan once again draws attention to the allegorical aspect of Jesus' parable. He classifies allegory according to two groups. Mimetic allegory involves moral imperative and ethical necessity, whereas ludic allegory (which is roughly equated with the term, paradoxical parable) involves polyvalence. Crossan's approach is seen as deconstruction criticism.

In summary, the study of the parables can be viewed in three ways. Firstly, the parable needs no interpretation because the rhetorical function of Jesus' parable is a comparison. Secondly, following Richards' perspective, the parable as rhetoric needs interpretation. Finally, according to the new view of metaphor, the parable is a metaphorical process, which Ricoeur renames metaphorization.

6.1.1.2 Example (Model/Anti-Model)

Since ancient times, example (illustration or model/anti-model) has been used as a rhetorical strategy. Aristotle writes that example is a rhetorical induction. A contemporary rhetorician, Perelman (Perelman & Olbrechts-Tyteca 1969:350-357) also recognises the rhetorical function of examples but distinguishes between each of three categories: example which makes generalisation possible, illustration which provides support for an already established regularity and model which encourages imitation. We deal with all three in one section, however, because of their common characteristic of reconstructing reality.

Wuellner (1988:290), quoting Perelman, writes: ‘ “argumentation by example, illustration, or model” serves to establish the reality of what’s at issue by resorting to particular cases.’ Its purposes are: 1) to strengthen adherence to a known and accepted rule by providing particular instances; 2) to show the import of this [narrative or argumentative thrust] by calling attention to its various possible applications; 3) to increase [the argument’s] presence to the consciousness and to strike the imagination forcibly so as to win attention; and 4) for Perelman a most important ingredient of all rhetorical features and their functions – it serves to incite to actions inspired by these rhetorical features.

Taking this as our theoretical background, we find that Jesus’ parabolic speeches are studied as example stories by some scholars. Jülicher’s characterisation of the parables as example is an expanded comparison in direct speech. Since then, such scholars as Dodd and Jeremias have understood the parables as example stories or as illustrations of comparison of one single point. Via, however, referring to Bultman, Linnemann, and Smith, insists that the parables and example stories are different types of narratives which have different purposes, a standpoint which is commonly accepted.

In a parable we have a story which is analogous to, which points to but is not identical with, a situation or world of thought outside of the story. In an example story, on the other hand, the meaning or thought or reality with which the story is concerned is not pointed to but is present in the story. The story is an example of it directly and only needs to be generalised.

(Via 1967:12)

The rhetorical functions of Jesus' parable as example are many and diverse. Dodd ([1935] 1953:25) asked: 'Was all this wealth of loving observation and imaginative rendering of nature and common life used merely to adorn moral generalities?' To this question, many scholars respond that all example stories offer models of proper right conduct. Since Jülicher's time, the Good Samaritan (Luke 10;29-37), the Rich Fool (Luke 12;16-21), the Rich Man and Lazarus (Luke 16;19-31), and the Pharisee and the Tax collector (Luke 18;9-14) have usually been classified as example stories to serve as guidelines for moral behaviour. The parable as example functions as extended comparison.

6.1.1.3 Action Model

At one time Thiselton (1970) used language-event as his method in his study of the parables. But in a later work, he explored the action model which was proposed by Walhout (Thiselton 1985). According to Thiselton, the action model is a little broader than language-event or speech act, and there is no significant difference between these methods.

Walhout (1985) points out the limits of the literature-as-language model. Language is the locus of meaning. But language is a means, an instrument, an enabling device for some of the action of human beings. Language is part of action. It is equivalent to gesture, to actions like eating, or playing. Language is a type of human behaviour. 'Language is never autonomous and context-free' (:43). The relationships between language and the 'thing' are always viewed with scepticism and thus these relationships are radically relative. Accordingly, the most suitable linguistic theory for hermeneutics should come out of action theory.

Likewise, literature is the product of action. Literature is related to both the author's action and the audience's action performed in response to the literature. The meaning of literature depends not only on its internal structure but also on the situation in which the literature is produced and the purpose for which it is used. Thus Walhout suggests an action model for the interpretation of literature. The task of the action model is to examine how language and literature function in the context of all human actions. The action model, therefore, excludes multiple interpretations and produces a more responsible interpretation because it takes the situation into account.

With this theoretical background, Thiselton criticises the reader-response approach in the study of the parables. According to him, reader-response approach leads one to hermeneutical radicalism and theoretical scepticism, and is, therefore, inadequate as a comprehensive hermeneutical model. In *New horizon in hermeneutics* (1992), Thiselton describes the reader-response approach as a socio-pragmatic context-relative theory which takes into account prior community norms first of all. Thiselton's criticism has the following five basic arguments: if textual meaning is the product of a reading community, a text cannot reform its readers 'from outside'; prophetic address thereby is illusory or pre-conscious internal language; grace or revelation is illusory; the cross is a linguistic construct; and the concept of a systematic mistake in the field of doctrine is impossible to determine.

As a result, Thiselton promotes an action model. His foundation for this approach is the responsible action which occurs during the literary process. We should add some explanation about the term 'responsible action.' Literature is the product of a given situation. Thus literature is the product of the author's responsible action through 'writing.' As for the audience, literature gives the reader multiple meanings and then the reader performs his action. The actions surrounding a text are plural, but every action is not responsible to a given situation (Thiselton 1985:112). The responsible action should take into account purpose, intention, situation, goal and so on. Inexplicably, Thiselton does not use the entire model in parable study but applies only speech act theory to the text. As an action model, the speech act theory is used by other scholars also (6.2.3).

6.1.2 Dialogic Approach

The dialogic approach in the present work refers to intertextuality which is concerned with the relationship between texts (Vorster 1989:18) and which differs, therefore, from redaction criticism where the focus is on theological activities of the redactors of texts (:16). O'Day (1990:259) writes that '[i]ntertextuality refers to the ways a new text is created from the metaphors, images, and symbolic world of an earlier text or tradition.' In comparative study, an old text or *genotext* influences and determines a later text or *phenotext*. In this case, *genotext* includes both written text and social cultural context. The interaction between the new and the old brings a new textual and symbolic world into being. The dialogic approach then offers a hermeneutical way through which the new text can be approached (:259).

In the area of intertextuality, Bloom (1973:94) maintains that there is *discontinuity* between the new and the old text. According to him every new text is a creative correction of an old text, a correction that Bloom calls a misinterpretation. By contrast, Hollander (1981:31, 43) stresses *continuity* and suggests that there is *echo* between the new and its predecessor, a reverberation bouncing back and forth and producing a new figuration. Consequently, the interpretation in intertextuality does not depend on 'how faithfully the repetition keeps to the original' but on 'how the two texts reverberate with each other' because 'a reference to an old text locates the modern interpreter in a tense ambience of echoes between the two texts' (Brawley 1993:430). Hays (1989:29-31) proposes seven criteria for identifying and interpreting intertextual echoes: availability, volume, recurrence, thematic coherence, historical plausibility, history of interpretation, and satisfaction. In this section, the focus will be on two types of dialogic – canonical and non-canonical.

6.1.2.1 Canonical Dialogic

The canonical dialogic approach assumes that the parables of each Gospel are scriptural or scripturally oriented (cf O'Day 1990:260). They are 'text-bound' (Kelber 1994:3). The earliest approach in this mode can be found in the form of source criticism within the synoptic Gospels but at this stage dialogic approach is equated with source-influence. Besides this, canonical dialogic has been used with New Testament texts in a few studies (e.g., Kistemaker 1980; Stein 1981; Scott 1989; Dormandy 1989). Dormandy, for instance, examines the intertextuality between the parable of the Wicked Husbandmen and Hebrews 1:1-2 in terms of polemics. One similarity between the two is the eschatological reference to judgement. This is reflected in the phrase, ἐπ' ἐσχάτου τῶν ἡμερῶν (Hebrews 1:1-2) as well as in the parable itself. Another striking similarity is seen in Jesus' christological significance which is expressed by the use of κληρονόμος in the text from Hebrews and by reference to Jesus as 'heir' in the parable. The third similarity lies in the parnetic nature of both texts. The prophets in Hebrews are identified with servants in the parable.

Another mode of canonical dialogic is to examine the relationship between the parable and the Old Testament, and studies have been done on this topic also (e.g., Evans 1985; Gundry 1967; Kistemaker 1980; Scott 1989; Stein 1981; Stendahl 1968; Westermann 1990). These studies disclose certain distinctive characteristics. The works of Kistemaker, Stein and Scott are based

on exegesis and the works of Stendahl and Gundry deal with the quotations of the Old Testament in terms of textual criticism. Westermann bases his work on the relationship between the comparisons in the Old Testament and Jesus' parables. We will briefly describe Westermann's work because it is significantly different from that of the others.

Westermann understands the comparisons in the Old Testament as the pre-history of the parables of Jesus. In this regard he discovers three types of comparison in the Old Testament: the profane comparison, comparison in prophecy and comparison in post-exilic prophecy. Westermann concludes: 1) the comparisons and parables form an essential part of not only the Old Testament but also the New Testament; 2) comparisons occur in dialogical texts; 3) the function of comparisons and parables depend on their own contexts; 4) the subject of all comparisons and parables is God's creation; 5) all the texts which contain comparisons and parables are addresses rather than doctrinal statements; 6) the comparisons and parables in the Gospels stand in the tradition of the Old Testament comparisons and parables, while the comparisons in the Epistles belong more to the tradition of the early Jewish instructional parables and comparisons (Westermann 1990:201-202).

6.1.2.2 Non-Canonical Dialogic Approach

The earliest mode of non-canonical dialogic approach can be found in form or tradition criticism. Besides this, non-canonical approach can be divided into three groups. Firstly, dialogic study on this subject is related to Jewish literature. Scholars (Gerhardsson 1988, 1991; Stern 1991; Thoma 1989; Young 1989; cf Kissinger 1979) examine intertextuality between Jesus' parables and Jewish literature, specifically rabbinic parables which refer to *mashal*. Gerhardsson (1988:340; cf Young 1989:4-5) defines a *mashal* as 'an aphorism, a proverb, a wise saying, a by-word, a song of mockery, an example, a parable, an allegory, a fable, a riddle, a pregnant prophetic statement and many other things.' *Mashal* has the three characteristics of brevity, orality and artistic design (Gerhardsson 1988:340).

Gerhardsson refers to Jesus' parables as 'narrative *meshalim*,' which is different from 'aphoristic *meshalim*.' Stern and Thoma examine the rabbinic parables in the three dimensions: literature (short narrative having the rhetorical and poetic character), history (practical guidance for Jews) and theology (the special expression of God which deals with

ethics and salvation). According to them, all rabbinic parables are divided into two parts – the *mashal* proper (narrative) and *nimshal* (normative instruction). Blomberg (1990:58-69) writes of the similarities and differences between Jesus' parables and rabbinic parables and these are set out below.

Similarities between Jesus' parables and rabbinic parables:

1. The rabbinic parables almost always begin with an introductory formula which parallels those found in the Gospel.
2. Often the logic of this last category of parables is 'from the lesser to the greater.'
3. The length and structure of the rabbinic parables also resembles those of the parables of Jesus.
4. The parables of Jesus and the rabbis also share common topics and imagery.
5. The rabbis interpreted their parables in a variety of ways, but almost always with some allegorical element.
6. The purpose of the rabbinic parables includes both disclosure and concealment.

Differences between Jesus' parables and rabbinic parables:

1. Despite a few exceptions, most of the rabbinic parables reinforce conventional wisdom or scriptural exegesis.
2. Jesus' parables further distinguish themselves by their consistent reference to the kingdom of God, personally inaugurated through the ministry of Jesus.
3. The degree of explicit interpretation in the rabbinic texts regularly exceeds that of the Gospels.

The second dialogic approach is related to Greco-Roman literature. McCall (1969) examines παραβολή in the light of Greco-Roman rhetoric and literary criticism. According to him, this term refers in general to an 'illustrative comparison' and 'analogy,' and he concludes that παραβολή is understood to be a matter of content. Based on this, Mack (1988, 1989b) investigates the difference in the relationship between

παραβολή and παράδειγμα and δόγμα, and concludes παραβολή is highly effective for *paideia* (see later in this chapter).

Beavis (1990) compares the parable with fable which has a specific moral in the form of *promythia* (attached to the beginning of fables) or *epimythia* (appended to fables). According to her observation, fable, which is more than an animal story that teaches prudential lessons, consists of brief narrative delivering a truth. In Greco-Roman period, it functions like *chreia*. Beavis maintains that Jesus' parables are much like some Greco-Roman fables and are interpreted in much the same way as fable interpretation.

The third dialogic approach operates socially and culturally. Bailey ([1983] 1988, 1992) investigates Jesus' parables, specifically Lukan parables, by employing '*Oriental exegesis*' as 'a method of studying a culturally conditioned text' (:29). He combines ancient literature, contemporary peasant's culture and Oriental reading throughout history.

Since the social scientific approach has appeared in biblical scholarship, its application in parable study is gaining in popularity. Kloppenborg (1989) employs *honour and shame* for the study of the dishonoured Master, as he demonstrates that what is at stake is the master's honour, not the steward's character. The parable thus 'celebrates the master's "conversion" from the myopia of his society's system of ascribed honour.' Elliott (1992) applies the *Evil Eye* to the parable of the Wicked Husbandmen in Matt 20:1-15 and writes that the parable serves as 'a warning to the community against competition for favour and status, and makes an appeal for undivided loyalty and commitment, trust in God's unlimited care, and solidarity with the poor and "undeserving".' Rohrbaugh (1993b) uses the concept of 'limited good' in the parable of the Talents.

Using this approach more comprehensively, Scott (1989:35) defines a parable as 'a *mashal* that employs a short narrative fiction to reference a symbol,' and he examines the intertextuality of the parables with ancient literature, including Old Testament writings. Scott divides Jesus' parables into three groups according to the three major institutions of Mediterranean social and cultural life: family, village, city and beyond; master and servants; and home and farm.

The most persuasive work is Hester's (1992) as he justifies the social and cultural dialogic approach in parable study. Raising questions about the validity of interpretation motivated theologically in the canonical tradition, he proposes 'socio-rhetorical criticism' in the study of the parables since it offers a different context for interpretation. For this, rather than concentrating exclusively on the given text, Hester takes into account different social backgrounds such as political, economic, gender, sociological, historical, and artistic, among others:

What is important for us to keep in mind is that the interpretative context into which this parable is placed by each author...is not authoritative for our purpose...My point here is to suggest a *methodological shift away from assuming a particular interpretative context given to the parable by the canonical authors* [italics mine]. Instead, I am interested in exploring the possibility of multiple interpretative meanings of this parable by immersing it within the socio-historical context about which it speaks...

(Hester 1992:32-33)

We observe that Hester's socio-rhetorical criticism differs from that of Robbins in focus: while Robbins ([1995], [1996]:1) concentrates on the canonical text which is located within a critic's ideology, Hester focuses much on the construction of the history behind the text, while ignoring the canonical context. Hence Hester's idea can be seen as too radical.

6.1.3 Wholistic Approach

6.1.3.1 Mack

In his study of the parables in Mark 4:1-34, Mack (1988, 1989b) applies the elaboration of a *chreia* to the text. To do so, he examines the nature of παραβολή and maintains that Jesus' parable should be understood in the light of ancient Greek rhetoric rather than according to modern definition of parable such as 'imaginative' sayings functioning as rhetorical comparisons, since παραβολή is related to the matter of content, but differs from both philosophical δόγμα and παράδειγμα.

The παραβολή arises from human observation and experience, while δόγμα is associated with ethics and παράδειγμα with historical facts. Furthermore, Mack observes that the παραβολή is highly effective for a 'new' teaching because of the nature of illustrative

comparison or analogy in common cultural conventions and values. Mack maintains that the parable of the Sower can be regarded as an enigmatic *chreia* which needs elaboration. The structure of Mark 4:1-34 appears with the standard elaboration of *chreia* as follows:

The pattern of *chreia* elaboration in Mark 4:1-34

1. Introduction (vv 1-2a)
2. *Chreia* (the Sower παραβολή in vv 2b-9)
3. Rationale (discussion and explanation in vv 10-20)
4. Contrary (a lamp on a stand in vv 21-23)
5. Judgement (vv 24-25)
6. Example (the Growing Seed parable in vv 26-29)
7. Analogy (Mustard Seed in vv 30-32)
8. Conclusion (4:33-34)

(Mack 1988:151, 1989b)

The standard elaboration of *chreia*

1. Introduction
2. *Chreia*
3. Rationale
4. Contrary
5. Analogy
6. Example
7. Judgement
8. Conclusion

(Mack 1990:42)

The comparison of these two models reveals that Mark's *chreia* elaboration differs from the standard *chreia* elaboration in the order which it follows. Mark has used narrative description so that Jesus can elaborate his own *chreia*. In Mark's Gospel, the *chreia* (παραβολή) does not provide any reference but draws attention to the question of what the referent is and why the παραβολή does not give it. The enigmatic character of παραβολή-without-reference needs elaboration. The rationale provides the missing reference, namely, the kingdom of God which is 'secret.'

The quotation supports the rhetorical function of separating insiders from outsiders. In his teaching Jesus reconfigures the παραβολή, which has a stock analogy for *paideia*, with the secrets of the kingdom of God. Jesus' παραβολή differs from both Jewish and Greek usage. The remaining elements in this elaboration continue to explain the logos of the Sower. Through this observation Mack (1989b:160) concludes that 'one probably needs to read his [Mark's] Gospel story as a whole in order to learn what the (narrative) logos of Mark's parable of the Sower is really about in terms of social conflict.'

Cultural dialogic and the wholistic approach enable Mack to investigate the enigmatic parable of the Sower. His approach opens the way for using *chreia* in the study, not only of parables

but also of the Gospels, and it also offers a new view of Jesus' parable, beyond the level of enthymeme or example in Aristotle's rhetoric.

6.1.3.2 Combrink

Seeking to pursue a responsible method in the context of multiple meanings, Combrink (1989) applies a rhetorical approach to the study of the parables in Matthew 23-25. He does not restrict the rhetorical approach to one specific topic or method but utilises a model in which he combines several rhetorical theories: Kennedy's model, the elaboration of a *chreia*, narrative rhetoric, and Perelman's new rhetoric. Combrink's rhetorical approach can be regarded as an example of the application of a revalued rhetoric.

Combrink also examines the rhetorical species of the text. Matt 23, consisting of both the seven woes and the judgement, is a typical example of epideictic rhetoric for blame or praise, whereas Matt 24-25 is classified as deliberative rhetoric where the argument relates to the future in that it emphasises expedience and self-interest. Both texts are based on the elaboration of a *chreia* and two elaborations of the *chreia* produce a complete rhetorical text.

According to Combrink (1989:2), the rhetorical function of the parables lies in *identification* which provokes 'the audience to emulate the activity of Jesus and to identify with his disciples.' Although he does not explicitly use the term, narrative rhetoric, the idea is implied in his phrase 'a narrative from a rhetorical point of view': the task of narrative rhetoric is seen as 'the process of the meeting of minds.'

Through this approach Combrink tries to discover a responsible meaning while avoiding plurality of meaning in interpretation. The following points are significant. Firstly, he examines the parables by using rhetorical approach which deals with the power of the text (here parables). Secondly, he employs literary dialogic in the form of the elaboration of a *chreia*, and situation theory which deals with the dimension of audience. Thirdly, the parables are treated as having rhetorical qualities beyond the level of enthymeme. According to Aristotle, the parable is used as enthymeme for argumentation, but Combrink regards Jesus' parables as rhetorical discourses in which subjects are addressed. Finally, he studies the parables in the light of narrative rhetoric although he does not provide a proper

definition of that term. In conclusion, Combrink's wholistic approach, although different from Mack's, also offers the parable student a significant guide for study. Both approaches are examples of applied revalued rhetorics.

6.2 The Parable Discourse in Matthew 13

6.2.1 Historico-Critical Study

6.2.1.1 Kingsbury

In the sixties, redaction criticism was a newer method than source criticism, tradition criticism, form criticism and literary criticism (as distinct from the later narrative criticism) in the study of the New Testament. Redaction criticism is concerned with studying the author's theological point of view which affects the redactional process operative in the production of a text, such as collecting, arranging, editing and modifying traditional sources. It is also concerned with creating a new model of the early Christian community. Kingsbury's work (1969) provides a prototype of redaction criticism and is, therefore, significant.

Kingsbury maintains that the parable discourse is the great turning point in Matthew's Gospel. By turning point, he means Jesus' turning away from the Jews and towards his disciples. Jesus has favoured the Jews with a ministry of teaching, preaching and healing, and has sent his twelve disciples to undertake mission work identical to his own. The Jews on all sides, however, reject Jesus as the Messiah and inaugurator of God's eschatological Kingdom (Kingsbury 1969:130). In reaction to this, Jesus then turns against the Jews.

Kingsbury selects as text the parable discourse in Matt 13:1-52, which consists of two main parts, 13:1-35 and 13:36-52, each of which contains the same number (seven) of elements. According to him, stylistic and linguistic characteristics display Matthew's authorship (Kingsbury 1969:12-15). In the first part, although Matthew's structure follows Markan framework (13:1-23 to Mark 4:1-20; 13:34 to Mark 4:33-34), 13:24-33 discloses Matthew's authorship. The framework of 13:24-33 consists of repetition of a transitional statement (13:24a, 31a, 33a) which links three parables – the Tares, the Mustard Seed and the Leaven.

The statement repeated is ἄλλην παραβολὴν παρέθηκεν αὐτοῖς λέγων (another parable he put before them, saying...). All five terms in this formula reflect a Mattheanism and the most important term is αὐτοῖς which Kingsbury (:13) calls a *terminus technicus*. Matthew uses this term to designate the Jewish crowds (13:3, 10, 13, 24, 31, 33, 34) whereas Mark (4:2, 12, 33, 34) uses it to refer to the crowds and the disciples.

The second part's retrospection of 13:36a to 13:1 and of 13:36b to 13:10a is typically Matthew's own composition. Moreover, πάλιν (*again or furthermore* in 13:45, 47) is one of Matthew's favourite connectives for stringing together scenes, sayings and parables, positioned as it is at the beginning of a sentence. In addition to these characteristics, Kingsbury points out that both the parable formula, Ὁμοιωθή ἡ βασιλεία τῶν οὐρανῶν (The Kingdom of Heaven is like...), and the two parables (the Dragnet and the Tares) which are not in the companion parables, strongly indicate Matthew's redactive authorship rather than the work of a writer who simply follows sources and arranges his data accordingly.

Moreover, the identification of stylistic and linguistic characteristics is the nucleus of Kingsbury's argument of 'turning-point,' formal, material and technical. The formal turning-point is seen in the three terms: λάλεω, αὐτοῖς and παραβολή (Kingsbury 1969:131).

- Λάλεω indicates that Jesus' parables are not in the mode of 'teaching' (διδάσκειν) or 'preaching' (κηρύσσειν) but in a 'speaking' mode (λαλεῖν) which is apologetic in nature.
- Αὐτοῖς is a technical term referring in 13:1-35 to the Jewish crowds standing outside the circle of those to whom God imparts his revelation and promises his Kingdom.
- Παραβολή is a form of speech which is incomprehensible to the Jews but comprehensible to the disciples.

The material turning-point relates to the unifying theme in chapter 13 which is 'knowing and doing God's will.' Matthew describes the Jews as those *who do not know and do not do God's will* and the disciples as those who represent the Church of his day and *who do know and do*

God's will. Technically, the first part is apologetic and the second part is paranetic. Kingsbury uses 'apology' in the sense of judgement, indicating that the Jews are a blind and deaf people who neither know nor do the will of God.

Kingsbury's work has significance in the sense that he moved the parable study from the individual approach to a wholistic approach by examining Jesus' parables as a collective. His work won wide recognition, and several scholars have since studied the parable discourse as a whole through such methods as 'revalued' redaction criticism (Cope 1976) and semiotics (Phillips 1981). Kingsbury's strong point is that he recognises the author's unique intention, theology and situation.

Kingsbury's work contains, however, a serious flaw when he identifies αὐτοῖς with a *terminus technicus*, a formal designation for the Jewish crowds. He ignores the 'semantic' dimension in obtaining meaning (Barr 1961:21-45; Louw 1982). The term αὐτοῖς refers to the audiences, including both crowds and disciples, of Jesus' parables (cf Patte 1987:185; Kingsbury 1988:108). Another problem is that Kingsbury neglects the difference between Matthew's narrative time and the real time of both Jesus and Matthew. Thirdly, he does not properly explain the enigmatic nature of parable to the crowds, nor the paranetic effect on the disciples (cf Phillips 1981:126). Phillips (:264) argues that 'Kingsbury is methodologically wrong-headed because he moves to a historical explanation on the basis of insufficient literary-structural evidence.'

6.2.1.2 Gerhardsson

In his study of Matt 13:1-52, Gerhardsson (1973) focuses on the discovery of true discipleship while stressing the distinction between the crowds and the disciples, especially in 13:10-17. He first examines the seven parables structurally, and contends that Matthew shaped the parables after the pattern of the Jewish creed, *shema*, for the purpose of memorising Jesus' incomparable authority. The six parables function as complementary parables which reflect the four elements of the parable of the Sower. The structure appears thus on the next page.

The Gerhardsson' Structure of Parable Discourse

Introductory Parable: the Sower (1)

- a) those falling by the way side
- b) those falling on stony soil
- c) those falling among thorns
- d) those falling on good soil

Complementary parables (2- 7)

- the Wheat and Tares (2)
- the Mustard Seed (3) and the Leaven (4)
- the Treasure (5) and the Pearl (6)
- the Dragnet (7)

The second observation concerning the structure is that it is chiasmic. The six parables are divided into two groups between which the text of 13:34-5 (editorial comment, formula quotation) occupies a pivotal point. The first group is associated with Jesus' public teaching while the second relates to his private teaching of the disciples. In this regard, Gerhardsson recognises the disciples' position. The third observation is that the parable is *narrative* rather than *aphoristic meshalim* (Gerhardsson 1988:344 n1. 1991) and is introduced by a comparative phrase in some form, either brief or more detailed. For instance, 'The Kingdom of heaven is like...'

Accordingly, the seven parables, narrative *meshalim*, comprise a complete unit which reflects consistency and independence. For the interpretation of the six complementary parables, Gerhardsson maintains that both the four elements of the Sower and the literary context of the parables provide the key to the interpretation of the parable discourse. In this way, Gerhardsson focuses much on the Jewish background in the study of Jesus' parable; as a result, he does not consider Hellenistic background and neglects Greek rhetorical theory in particular.

6.2.1.3 Cope

Cope (1976:3-6) recognises the limitations of contemporary redaction criticism in the study of Matthew's Gospel. The issues he takes up are:

1. Contemporary redaction criticism is concerned with the seams, summaries and insertions but it has to involve as many factors of redactional process as possible in order to obtain the author's complete purpose and all his ideas.

Contemporary redaction critics, therefore, fail to reveal the author's theological point of view through the author's literary strategy.

2. The strong emphasis placed by redaction criticism on the author's theological thought cannot disclose the author's comprehensive purpose for it is only one of many aspects. In redaction criticism, the text depends on the critic's hand.
3. Contemporary redaction criticism is limited to the study of the Gospels, and includes Acts, while it excludes the Epistles. Redaction criticism can, however, be applied to any document in which the author uses sources.
4. There is no clear demarcation between redaction criticism and source and form criticism. Redaction criticism comes about through these two methods. Thus the critic should take into account all these factors, while keeping in mind the characteristics of the redaction method.

Cope argues, therefore, that this approach cannot deal with the complex character of Matthew's Gospel. Hence he suggests a comprehensive literary approach on the part of redaction criticism, and we shall call his method 'revalued redaction criticism.' The process of his redactional approach is as follows:

1. The construction of an outline of the text by identifying sources.
2. A careful linear reading in order to discover the logical link, the narrative flow, the connections.
3. A testing of the results in the wider context of the Gospel in order to discern the validity of linear reading.
4. Discovering the author's distinctive intention in redactional activity by taking a synthetic view of the whole document.

Turning to his study of the parable discourse, Cope starts with the demarcation of the text in Matt 13:1-52. The text consists of seven parables, six of these being kingdom parables which can be grouped in three sets of twin parables (the Mustard Seed and the Leaven, the Hidden Treasure and the Pearl, and the Dragnet and the Tares). These three pairs contain different

images to convey the same point. The parable of the Sower is neither a twin nor a kingdom parable. Three of the seven parables (the Sower, the Tares and the Dragnet) are interpreted as focusing on separation. Two quotations from the Old Testament (Isa 6:9 and Ps 78:2) appear as a standard formula quotation in Matthew's Gospel. The text contains three transitional passages to link all the parables, and these are 13:10-13, 13:16-17 and 13:34.

Focusing on Isa 6:9-10 and Ps 78:2, Cope (1976:20) argues that the two texts quoted in 13:14-15 and 13:35 serve as *mid-points* and provide the understanding of the parable discourse. In the section which consists of the parable of the Sower, the theory of parable and the interpretation of the Sower, Isa 6:9-10 serves as mid-point in construction. In another section which contains the parables of the Tares, the Mustard Seed and the Leaven, Ps 78:2 occupies the middle position and provides the only proper explanation for the distancing of the parable of the Tares from its interpretation. Cope identifies the quotation of Ps 78:2 with the *peshar* manner of quotation in Qumran, focusing on the 'apocalyptic idea of fulfilment and the actualising of prophecy' (Stendahl 1968:195). According to this theory, the parable contains *secrets* about the end-time. These secrets are given not to the crowds, casual listener or reader, but to the disciples, the ones privileged to know secrets. This theory is applied to the parable of the Sower and of the Tares which both emphasise *separation*.

Throughout his study Cope's focus is on Matthew's use of the Old Testament in writing the text and in interpreting it. The parables function like prophetic writings in Qumran in which the term 'secrets' was common. Accordingly, only the eschatological interpretation of the parables can disclose Matthew's theological thought – the separation or the future judgement. In this way Matthew demonstrates a *parenthetic* power that enables his audience to distance themselves from, legitimise and endure a sharp conflict with pharisaic Judaism (Phillips 1981:277). Here Cope tries to connect literary text with historical context.

Cope's study has several weaknesses. His examination of the interrelationship between parable discourse and quotations from the Old Testament is carried out in the sense of source-influence (cf Vorster 1989:20), and, therefore, he fails to explain the intertextuality of the parable discourse. Because of his use of the literary-structural approach as main method, Cope does not concern himself with the relationship between author and reader. In this regard, Phillips (1981:278) writes that 'Cope does not attempt anything like a phenomenological-

semiotic effort' and that he fails, therefore, to 'explain those textual features which make the text persuasive and lead to action.'

6.2.2 Semiotics: Phillips

Via (1970) proposes three areas to be examined in critical analysis. First, *historical criticism* focuses on the relationship between a text and its historical context, particularly its process of development over time. Second, *realistic literary criticism* deals with the text as an object constituted by a structure of language and thought. Third, *phenomenological literary criticism* focuses on the linguistic stream uniting the text and its present audience. Phillips (1981:262) changes the last concept to *phenomenological-semiotic* which 'seeks to disclose and describe those constraints operating upon the production, communication and reception of the text as an act of semiosis.' Unlike the former two approaches, the phenomenological-semiotic approach deals with 'a signification' which results from structural relationship between triadic signs – sign, object and interpretant.

Using these categories Phillips (1981:253-289) evaluates the works of scholars like Kingsbury, Cope and Dupont, and discovers a weakness in their lack of attention to semiotics. This leads him to study the parable discourse with two objectives: 1) to develop a structural (or systemic) exegetical method based on semiotics as an alternative to prevailing historico-critical (or genetic) methods and 2) to apply his method to the parable discourse in Matt 13.

By using Peirce's semiotics as the main method, Phillips uncovers such subjects as the inter-relationship between *signs* (signifier and signified) and the enunciative structure of a text which the historico-critical method cannot deal with. He thus focuses on the discovery of the narrator's voice and strategy in the enunciating of the parable discourse, and also the hermeneutical implications to be drawn from the iconic relationship which the text establishes between Jesus' mode of 'kingdom' preaching and the narrator's narration. In this regard Phillips' semiotic approach to a text is significant.

Phillips employs Peirce's triadic concept which consists of *sign*, *object* and *interpretant*. The key to the Peircean notion of *sign* is not in the extrinsic nature of the term but in the overall intrinsic nature of the triadic correlation as a whole. Taking the relationship between sign and

object, Peirce designates sign as symbol, icon and index. With this in mind, Phillips maintains that Matthew 13 has a triadic correlation rather than a dyadic correlation (sign and object) but is dominantly *iconic* in character, that is, based on the similarity between object (signified) and sign (signifier). Phillips' other definition of the text is that it is enunciation, the process of communication focusing on subjectivity, time, space and modality.

Regarding his method, we can see that Phillips (1981:95-99) reduces the concept of intertextuality to anaphoric reference. When reading Kristeva and Barthes, Phillips has a fundamental misreading in this regard – that those intellectuals understand the text as *the mosaic of quotation* and a *network of references*. Yet Phillips does not take into account the dialogic with other written documents as well as with social, cultural contexts. His work does not contain the concepts of centripetal and centrifugal forces because of too much focus on the iconicity of the text. Hervey (1982:31) could thus write that 'though a similarity no doubt exists in such cases, and though this similarity can be held partly responsible for motivating the choice of a given material substance for the sign in question, it would be too much to claim that the similarity alone is responsible for the link between sign and object.'

6.2.3 Leech's Pragmatic Analysis: Du Plessis

In his parable study, Du Plessis (1985) employs the speech act theory reinterpreted by Leech (1983). Speech act theory has been introduced to parable study by such scholars as Thiselton, Aurelio and Arens (Du Plessis 1985:2). The focus in Du Plessis' work, however, differs from theirs. Arens, for instance, starts with the theory of parables and the philosophical discussion of their consequence and then focuses on the 'historical situation behind the New Testament texts and reconstructs the original situation of the parables' (:4). By contrast, Du Plessis (:4) focuses on discovering first '*how* the parables communicate as they are transmitted through the Gospel texts' and then '*what* is conveyed.'

By using Schmid's communicative model, Du Plessis (1985:11-14) takes into account three levels of discourse: between the abstract author and the implied reader in the *presented world*, between narrator and fictive/presented reader in the *narrated world*, and between narrated characters in the *cited world*. Jesus' parables belong to the third level. Furthermore, Schmid

distinguishes *discourse* (the use of sentences) from *conversation* (any verbal interactional stretch of talk between participants).

With this background, Du Plessis employs Leech's *pragmatic* theory which refers to a theory of meaning in relation to speech situation. According to Leech (1983:17), pragmatic meaning of an utterance is created by two 'forces': *illocutionary* and *rhetorical*. Illocutionary force is associated with the motivation behind an utterance (:14-5) and rhetorical force refers to effective use of language in a goal-oriented situation (:15). Pragmatic meaning is the intended perlocution of the utterance.

In the parable discourse in Matt 13:1-51, Du Plessis (1985:197) focuses on the parable of the Sower. The parable of the Sower functions successfully as conversational *prime*, that is, it requires further communicative exchange. The disciples go to Jesus with a question and Jesus responds in turn. The rhetorical force of the Sower is reflected in the stark contrast between crop-failure and successful harvest. In other words, Jesus utilises the *tact maxim* (maximising benefit to the other) and the *approbation maxim* (maximising praise to the other) through which he maintains and strengthens an inter-personal, non-antagonistic relationship with the disciples (Du Plessis 1985:187). The illocutionary force of the conversation is *commissive* to some future action as well as *convivial* to a social goal, to use Leech's terms (1983:104).

Du Plessis views the explanation of the two parables (the Sower, and the Wheat and Weeds) not as the re-telling of the same story to give a valid interpretation, but as an utterance which has a different pragmatic force from that of the parables themselves. Again the focus of Du Plessis' investigation (1985:182) is the discovery of what is happening in the inter-personal communication between Jesus and his addressees through what is told in the parables.

A significant point in Du Plessis' work is that while most pay attention to illocution, he focuses on the performative nature of discourse, and specifically on the perlocutionary act by using Leech's pragmatics in his parable study. Unlike Thiselton (1970) who examines the function of the parable as language-event and Arens who reconstructs the original situation of the parable, Du Plessis examines the pragmatic meaning of the parable in the narrative world. Where Phillips examines the taxonomy of the parable, Du Plessis examines the performance

of the parable, focusing on perlocution. While the former focuses on the textual meaning, the latter concentrates on the pragmatic impact of the discourse on the audience.

Recognising the insufficiency of semantic and grammatical interpretation of a text and thus focusing on pragmatic interpretation, Du Plessis thoroughly examines the relationship between sender (including abstract author, narrated author who is the narrator of the parables – Jesus) and receiver (including implied reader, narrated addressees and narrated recipients). Du Plessis' work is based on the pragmatic force of individual parable – performance. As a result, he fails to see the parable discourse as a *textus*, having a rhetorical structure based on a proposition to be elaborated.

6.2.4 Synthetic Approach

6.2.4.1 Lambrecht

Lambrecht (1992) examines the parables in a synthesising mode of integrated rhetoric, metaphorical process and language-event. By rhetoric he means 'proportional analogy' which indicates the equation of the *form of statement* with the *form of thought*. The parable does not function in the sense of comparison of A with B nor C with D, but depicts proportions which describe that A relates to B as C relates to D ($A:B = C:D$ in mathematical formula). In this way Lambrecht distinguishes *sense* from *meaning*. This is the power of argumentation and demonstration.

Furthermore, the parable is metaphor, not as a static entity which does not supply new information, but as a living, fresh metaphor which creates sense, or new information. The parable requires collaboration from the hearer and at the same time gives new insight. This is the phenomenon of *metaphorical process* as well as language-event. Within this process Lambrecht (1992:27-29) distinguishes three dimensions:

(A) First, there is the sudden, overwhelming insight (revelation)...The hearer detects the truth; a mystery becomes apparent. The hearer is puzzled and perplexed, surmises a new world with the possibility of authentic existence. The Kingdom of God is announced. An unexpected FUTURE becomes visible. (B) But then the hearer at once realises that a conversion is required...Old certainties are lost, as it were. The hearer is placed in an Exodus situation; the familiar country

must be left behind and possessions sold. A break with the PAST must occur. (C) Finally, a far-reaching decision must be taken... The parable demands total commitment. The hearer must opt for authenticity, must place her- or himself under God's dominion and kingship, here and now, in the PRESENT.

In his study, Lambrecht first examines the structure of Matt 13:1-52 which contains seven parables about the 'kingdom of heaven,' and then investigates each parable. He investigates the intertextuality of Jesus' parables but this is done according to source-influence of Mark's Gospel and Q-material. Lambrecht, in fact, bases his study on redaction approach.

We want to point out an aspect of methodological concern in Lambrecht's study. Proportional analogy is a formula in science, like the syllogism. According to Sider (1985), proportional analogy can help to simplify the enigmatic parable and can reduce it to one kind of meaning of a statement; but it cannot disclose the 'comprehensive' meaning of parable which involves irony, connotation, vivid concreteness, and many features of language other than the logic of comparison. In trying to fit the parable to this formula, mistranslation is possible, as is the case when constructing syllogisms out of ordinary discourse. Consequently, Sider proposes another formula which can resolve this dilemma. $A:B = C:D$ with respect to $x (+ y \dots)$ where the second part is variable. Sider (1985:3) explains:

[W]hen A and B represent ordinary discourse there are many aspects to the ideas: most may not share in the resemblance; others may be irrelevant to the theme of the analogy. Whereas the mathematical proportion of quantities asserts a complete and pervasive resemblance, the proportional analogy is a fractional comparison.

6.2.4.2 Donahue

In his parable study, Donahue (1988:ix) suggests that the parables 'offer a Gospel in miniature and at the same time give shape, direction, and meaning to the Gospels in which they are found. To study the parables of the Gospel is to study the gospel in parable.' He utilises the method that combines the metaphorical process with narrative, treating each parable as text as well as narrative. The parable as text refers to: 1) its poetic and metaphorical quality, 2) its realism, 3) its paradoxical and engaging quality and 4) its open-ended nature. As narrative, the parable contains the ingredients of plot (repetition or chiasmic structure), character (actors or

doers) and point of view. It would appear that Donahue's emphasis is on the parables as *context* which means the literary context of the parables within the text.

In the process of his study, Donahue focuses on discovering only one subject, Matthew's theology. As a result, bearing in mind the comparison between Matt 13:1-52 and Mark 4:1-34, Donahue maintains that Matthew stresses the ethics of discipleship and the relationship of ethics to eschatology whereas Mark focuses on Christology and the summons to discipleship.

6.2.5 Structure

6.2.5.1 Vorster: Discourse Analysis

Using colon analysis, Vorster (1977) examines the structure of the parable discourse in Matthew 13. Employing both Bacon's idea of fivefold formula, *Kαὶ ἐγένετο ὅτε ἐτέλεσεν ὁ Ἰησοῦς...* (And it happened when Jesus finished...) in 7:28; 11:1; 13:53; 19:1 and 26:1 (cf Kingsbury [1975] 1989:2-3) and the alternation of *narrative* and *discourse* in the Gospel, he refocuses on the chiasmic structure of Matthew's Gospel which scholars like Lohr (1961) suggested earlier and in which the parable discourse occupies the central position.

According to Vorster (1977:132), Matt 13:1-53 forms a complete unit with two co-texts (Matt 12:46-50 and 13:54-58). Matt 13:1-53 is a 'closed narrative text on Jesus' teaching in parables to the crowds and his disciples,' and the two co-texts are transitional passages from the rejection part (Matt 11:1-12:45) to the central discourse and from there to the rest of his narrative. Based on the *movement* of both arrival and departure, Matt 13:1-53 can be divided into two parts. The first part which consists of 13:1-36a (cola 253-264 in his analysis) is enclosed by Jesus' arrival and his departure, and the second part which consists of 13:36b-53 (cola 265-269 in his analysis) by the disciples' arrival and Jesus' departure.

Vorster examines all the technical devices which Matthew employs in writing this text, namely, context signals, inclusion, repetition, antithesis, chiasm and formal arrangement. He maintains that these devices build the key theme, *understanding in the Kingdom*, in Matt 13:1-53. The unit of 13:10-30 (cola 257-59 in his analysis) occupies the pivotal position within the whole narrative discourse. In addition, Vorster discovers the transition from

narrator to narrated narrator, that is from Matthew to Jesus. We will not explain this work in detail because Vorster limits his study to structure. In so doing, Vorster (1977:138) focuses on the *unity* of the whole parable discourse as 'a well-structured, integrated, coherent text.'

A significant point in this work is Vorster's examination of the intertextual relationships although he limits this to Matthew 13:1-53 (inner texture, in Robbins' terminology). Here, however, he envisions the study of *intertextuality* which differs from source, form, tradition and redaction criticism. While the latter studies deal with intertextual relationships which focus on proving sources and their influences, the modern view of intertextuality regards the text as fabric. Vorster (1989:21) writes later about this as follows:

1. Intertextuality deals with the text as a network of 'references' to other texts (intertexts). It is no more a unitary object which is knowable, or a completed work with a centre and an edge which is recoverable by the skilled reader. Each sentence of this network creates intertextual pattern and points to intertextual connections.
2. Intertextuality pays more attention to text as a process of production and less to the sources and their influences.
3. Intertextuality focuses on the role of reader in the approach to the phenomenon of a text.

Vorster (1989:26) maintains that because a text is a network of texts in intertextuality, 'meaning is assigned to the text by intertextual reading in accordance with the function of the intertexts of the focused text.' With this concept of intertextuality he examines Mark 13 in relation to the Old Testament (1989). In the study of Matt 13, however, Vorster examines the inner texture of Matt 13:1-53, not its intertexture in relation to the Old Testament although Matt 13:1-53 contains two quotations from the Old Testament. With his study of the structure, Vorster makes a significant contribution to the study of the parable discourse, because he examines it as *a* well-structured, integrated, coherent text.

Vorster examines the parable discourse according to the idea that encoding and decoding the logos of individual parables is the main strategy for the development of the narrative themes of secrecy and understanding. However, his explanation about the relationship between clusters within the larger unit is unclear. Matt 13:10-17 which contains a reported speech from Isa 6:9-10, for instance, is isolated from its co-texts.

6.2.5.2 Wenham: Chiasmic Structure

Wenham (1979) also investigates the structure of the parable discourse in Matt 13. Unlike Vorster whose study is based on cola, Wenham starts his examination by recognising eight parables, including 13:52. In this regard, Wenham differs from Gerhardsson (1973), Goulder (1974), Cope (1976), Hill ([1972] 1982), Donahue (1988), Lambrecht (1992) and Gundry (1994) who maintain that there are seven parables, but he accords with persons like Kingsbury (1969) Vorster (1977), Phillips (1981), France (1985), and Blomberg (1992) who identify eight parables in Matt 13.

Wenham discovers two points which support his claim that 13:52 is a parable: it has a phrase ὁμοίός ἐστιν ἀνθρώπῳ which appears in other parables (cf 13:31, 33, 44, 45, 47); and it is followed by a statement Καὶ ἐγένετο ὅτε ἐτέλεσεν ὁ Ἰησοῦς τὰς παραβολὰς ταύτας. This verse/parable differs from the preceding six parables which compare the kingdom to something, for it depicts a person trained for the kingdom of heaven. It is, however, similar to the first parable (the Sower) since that parable speaks about those who hear the Word of the kingdom (13:19) and does not directly compare the kingdom to anything (Wenham 1979:516-17).

These eight parables are in two parts, each of which contains four parables. In the first part where the parables are addressed to the crowds, the first parable (the Sower) is separated by insertion of the *purpose* of parables and the *interpretation* of the parable of the Sower in 13:10-23, from the other three which have very similar introductions, Ἀλλήν παραβολὴν παρέθηκεν (ἐλάλησεν 13:33) αὐτοῖς λέγων, Ὅμοία ἐστιν (Ὁμοιώθη 13:20) ἡ βασιλεία τῶν οὐρανῶν. In the second part, the parables are given to the disciples. The first three parables, introduced by similar phrases, ὁμοία ἐστιν ἡ βασιλεία τῶν οὐρανῶν (Πάλιν ὁμοία...in 13:45,

47). are separated from the final parable of the Trained Scribe. Based on these observations, Wenham proposes a chiastic structure which appears below.

The Chiastic Structure of Matthew 13:1-52

Crowd

A. <i>Sower</i>	Parable on those who hear the word of the kingdom
B. (Disciple's question and Jesus' answer about purpose of parables for crowd and about understanding parables + the interpretation of the Sower)	
C. <i>Tares</i>	Parable of kingdom – good and evil
D. <i>Mustard seed</i>	Parable of kingdom
E. <i>Leaven</i>	Parable of kingdom

Disciples

F. (Conclusion of crowd section + interpretation)	
E'. <i>Treasure</i>	Parable of kingdom
D'. <i>Pearl</i>	Parable of kingdom
C'. <i>Dragnet</i> (with interpretation)	Parable of kingdom – good and evil
B'. (Jesus' question and disciples' answer about disciples' understanding of parables)	
A'. <i>Scribe trained</i>	Parable on those trained for the kingdom

Through his study Wenham maintains the integrity of the parable discourse, that is, the structural coherence and logical development of the parable discourse. As a result, he excludes Markan priority. This is further proved by the chiastic structure of 13:11-18. Because his study is confined to structure, the interpretation is left to others who want to utilise Wenham's discovery. Wenham's basic idea applies to the final text and focuses on the redactor's role. The interpretations of the parables of the Sower and the Weeds do not fit at all well into the chiastic structure, however.

6.2.5.3 Davies and Allison: Triadic Structure

A somewhat different study of the structure of Matthew 13 has been done by Davies and Allison (1991). They observe three significant points regarding the structure. Firstly, there are similar introductions in 13:24, 31, and 33: '[A]nother parable he put before them, saying' (Ἄλλην παραβολὴν παρέθηκεν αὐτοῖς λέγων). Further, the texts of 13:44, 13:45, and 13:47 are identified by their introductory clauses (Ὁμοία ἐστὶν + dative). Secondly, the parable discourse is divided into two sections: 13:1-35 and 13:36-52. Finally, parallelisms occur between 13:10-23 and 13:34-43 both of which units contain a statement about the crowds and parables, a remark on the revelatory function of parables, a scriptural citation or allusion and an extended interpretation of one relatively long parable. The following structure is therefore proposed:

The Triadic Structure of the Parable Discourse

13:1-9	Parable of the Sower
13:10-17	Discussion of parables and scriptural allusion
13:18-23	Interpretation of the Sower
13:24-30	Parable of the Wheat and Tares
13:32-32	Parable of the Mustard Seed
13:33	Parable of the Leaven
13:34-35	Discussion of Parables and scriptural citation
13:36-43	Interpretation of the Wheat and Tares
13:44	Parable of the Treasure
13:45-46	Parable of the Pearl
13:47-48	Parable of the Dragnet
13:49-50	Interpretation of the Dragnet
13:51-52	Discussion of parables (saying on treasure)

According to this model, each section has a structure of *inclusio* and contains a short conversation following the parabolic speech. Davies and Allison justify this triadic structure by likening chapter 13 to chapter 24-25. In doing so, they do not consider the differences in place, movement or the audience. The shifts in audience, for instance, do not appear in the text of chapters 24-25.

6.3 Summary and Conclusion

So far we have briefly examined the history of parable studies from a rhetorical viewpoint. To do so we divided our study into three parts. First, the restrained rhetorical approach to individual parables refers to the parable study carried out according to the theory of metaphor and example (or model), and via an action model. Second, dialogic rhetorical criticism focuses on the intertextuality of each parable, intertextuality with other written documents and with social, cultural context. It deals with how the text is produced and, therefore, helps to overcome the incomprehensibility, misreading or obscurity of the parables.

There are two types of dialogic study: canonical and non-canonical. While the former refers to scriptural oriented dialogic, the latter is associated with social cultural dialogic. Third, we discovered an alternative approach, the wholistic approach, to the study of Jesus' parable. The wholistic approach deals with the collection of Jesus' parables as a complete rhetorical unit in texts like Mark 4 (Mack 1989b) and Matt 23-24 (Combrink 1989). This method is bound by context and can thus be used for obtaining a responsible meaning among the plurality of meanings.

We have investigated various methods which have been applied to the parable discourse in Matthew 13. Although some works employ the concept of dialogic without using the term, and examine intertextuality, these studies have been done in terms of source-influence (e.g., Kingsbury; Gerhardsson; Cope; etc), whereas others have confined the scope to the text itself or to the relationship between encoding and decoding (e.g., Vorster). Although Phillips employs the term 'intertextuality' he reduces it to the concept of anaphora. Du Plessis examines the perlocution of the parable discourse based on individual parable – the performance of the parable discourse.

Although these scholars investigate the parable discourse as a single unit, they do not examine the parable discourse as a *cento* – a rhetorical discourse which is constructed on a basic unit (proposition) to be elaborated. In addition, they do not see the parable discourse as a dialogic discourse in life, produced by intertextual links with *genotexts* which include the social and cultural context of the first-century Mediterranean world. (cf Combrink 1982, 1996; Kristeva 1986; Neyrey [1991] 1993). Rather, they regard the text as a monologic discourse in art. Neither of these works has discussed the dialogism of the parable discourse, or its centripetal

and centrifugal forces. This survey, then, justifies our dialogic rhetorical approach for the study of the parable discourse in Matthew 13.

7 The Centripetal Rhetoric of the Parable Discourse

In dialogic theory the text is seen as a series of quotations. It becomes a 'network of traces': text is 'no more a unitary object which is knowable, or a completed work with a centre and an edge which is recoverable by the skilled reader. Each sentence of this network creates intertextual patterns and points to intertextual connections' (Vorster 1989:21). The focus of the study of dialogism, however, is not on the sources but on the process of production of the text.

Dialogic rhetoric deals with the text as the web of meaning spun through the communicative practices of the two partners. Bakhtin suggests that the essence of dialogism is the dynamic opposition of the *centripetal* and the *centrifugal* forces (5.1.2.5; 5.2). Centripetal rhetoric focuses on the unification and the centralisation of the text and deals, therefore, with how the webs are socially constructed through communicative interaction between the author and the reader. Centrifugal rhetoric deals with the diversification and decentralisation of the text and is related to intertextuality.

In this chapter and the next we will examine the centripetal rhetoric of the parable discourse in Matthew 13. The subjects to be examined here are: the rhetorical unit and structure (*chreia* elaboration), chiasmic structure; repetition; antithesis; circumlocution; and the canonical and non-canonical dialogic nature of significant concepts.

7.1 The Rhetorical Structure of the Parable Discourse: The Elaboration of a *Chreia*

The rhetorical unit of the parable discourse in Matthew consists of 13:1-53 (cf Vorster 1977; Combrink 1982; 1983; Crosby 1988:55). It is a collection of reported speeches (5.1.2.4), which consist mainly of a series of Jesus' parables and their opening and closing units. Each reported speech in the discourse forms a small period. Matt 13:1-53 is not simply a collection but a *cento*, woven together like fabric.

Matt 13:1-53 can be divided into two periods (13:1-35 and 13:36-53), each of which opens and closes on a scene defined by time and place (chronotope, 5.1.2.2). The spatial deictics

(*sea* and *house*) and the discourse deixis referring to location (*there* in 13:53) are used for demarcation of the unit of the text. Instead of temporal deixis, discourse deictics referring to time (*in that day* in 13:1 and *then* in 13:36) are combined with spatial deictics to define the opening texture. In addition, the audience also functions as a signpost for this division. In the first period Jesus addresses a mixed audience which includes the disciples and the crowds, in a public place, while in the second period Jesus speaks to the disciples only, in the house. All these elements are related to periodisation (cf Mack 1989b:151).

As a *cento* or *textus* (web), Matt 13:1-53 has its own specific rhetorical structure in that reported speeches are not randomly strung together but are arranged on a basic unit hierarchically, having interactional relationship with one another. The text has a rhetorical structure through which the author focuses on the reader's understanding of the text – a developing understanding because the reader cannot have full access to the author's intention from the outset. The author, therefore, must lead the reader to understand the rhetorical nature of the text which is arranged according to his rhetorical strategy.

Here the author guides his reader through anaphoric repetition which introduces a section of material. It is seen as a figure of dialogism (Combrink 1996:195). The examples of anaphoric repetition include: '[A]nother parable he put before them, [ἄ]λλην παραβολὴν παρέθηκεν αὐτοῖς' (13:24, 31, 33), ὁμοίως-word formulations (13:31, 33, 44, 45, 47; cf 13:24, 52), and πάλιν (13:45, 47). The material introduced by these figures corresponds exactly to a specific function in the rhetorical structure - dialogic link.

Against this background, the question raised is 'What is the structure of the parable discourse in Matthew 13?' Among the more creative analyses are those of Gerhardsson, Vorster, Wenham and Davies-Allison. Although all these studies have contributed significantly to the study of the structure of the parable discourse in Matthew 13, they reveal some shortcomings as indicated in 6.2.1.2 and 6.2.6 in chapter six. In order to contribute to the study of Matthew 13 we would like to suggest the *elaboration of a chreia* as a proper method for the analysis of the structure of the parable discourse.

Our reason for this preference is that *chreia* elaboration consists of several elements to construct the text as a *cento*, and not as a mere collection: 'a *chreia* is a concise statement or

action which is attributed with aptness to some specific character or to something analogous to a character' (4.2.5; Hock & O'Neil 1986:83) and *chreia* elaboration refers to 'a single, elaborate speech' rather than 'a series of short, relatively simple essays, each based on some aspect of the same fable, *chreia*, etc' (Mack & O'Neil 1986:161; cf Hock & O'Neil 1986:65-66; Mack 1990:43-47; Robbins [1996]:43). Each element plays a specific role in the pattern of the elaboration.

The elaboration of a *chreia* was one of the most popular exercises in ancient rhetorical schools. Today the importance of *chreia* has been rediscovered and the elaboration of a *chreia* has been shown to be a method for sophisticated rhetorical argument in the study of the New Testament and of Jesus' parables (4.2.5).

Both Mack (1989b) and Combrink (1989), for instance, have applied the elaboration of a *chreia* to Mark 4:1-34 and Matt 23-25 respectively (6.1.3). The study of *chreia* elaboration aims at the study of invention which focuses on Burke's identification or on 'the finding of argument necessary to persuade the audience' and 'the determining of the main character of the case and the main issues' for 'the increasing of adherence to the theses of the author' (Combrink 1989:12).

Bearing this in mind, we discover the elaboration of a *chreia* in the parable discourse. Here the *chreia* is the parable of the Sower, and its elaboration is similar to that of Matt 23-25 on the point that the unit has two divisions (cf Combrink 1989:12-19). The elaboration of the *chreia* in the parable discourse appears thus as follows:

The *chreia* elaboration in the first period (Matt 13:1-35)

Introduction (13:1-3a):	Jesus teaches the disciples and the crowds by the sea.
<i>Chreia</i> (13:3b-9):	The parable of the Sower.
Rationale (13:10-23):	Question and Answer, and citation of the written authority from Isa 6:9-10.
Contrary (13:24-30):	The parable of the Weeds.
Analogy One (13:31-32):	The parable of the Mustard Seed.
Analogy Two (13:33):	The parable of the Leaven.
Conclusion (13:34-35):	The citation of the written authority from Ps 78:2

The *chreia* elaboration in the second period (Matt 13:36-53)

Introduction (13:36a):	Jesus leaves the crowds and goes into the house.
Question (13:36b)	The disciples' request.
Chreia (13:37-43):	The paraphrase of the parable of the Weeds from the contrary in the first period.
Analogy One (13:44):	The parable of the Hidden Treasure.
Analogy Two (13:45):	The parable of the Pearl.
Analogy Three (13:47-50):	The parable of the Dragnet.
Judgement (13:51-52):	Question and Answer, the parable of the Trained Scribe.
Conclusion (13:53):	Jesus finishes the parables and moves away from there.

The entire passage, Matt 13:1-53, can now be constructed to show its rhetorical components by the elaboration of a *chreia*, namely, the parable of the Sower.

The First Period

Narrative introduction/Praise (1)

That same day Jesus went out of the house and sat beside the sea. And great crowds gathered about him, so that he got into a boat and sat there; and the whole crowd stood on the beach. And he told them many things in parables, saying (13:1-3a):

Chreia (2)

THE PARABLE OF THE SOWER (13:3b-8).

He who has ears, let him hear (13:9).

Rationale (3)

Interrogatio for rationale:

Then the disciples came and said to him, 'Why do you speak to them in parables' (13:10)?

Rationale given as the first direct statement:

And he answered them, 'To you it has been given to know the secrets of the kingdom of heaven, but to them it has not been given. For to him who has will more be given, and he will have abundance; but from him who has not, even what he has will be taken away. This is why I speak to them in parables, because seeing they do not see, and hearing they do not hear, nor do they understand (13:11-13).

Rationale given by the citation of written authority (Isa 6:9-10):

With them indeed is fulfilled the prophecy of Isaiah which says: 'You shall indeed hear but never understand, and you shall indeed see but never perceive. For this people's heart has grown dull, and their ears are heavy of hearing, and their eyes they have closed, lest they should perceive with their eyes, and hear with their ears, and understand with their heart, and turn for me to heal them' (13:14-15).

Rationale given by the second direct statement:

But blessed are your eyes, for they see, and your ears, for they hear. Truly, I say to you, many prophets and righteous men longed to see what you see, and did not see it, and to hear what you hear, and did not hear it (13:16-17).

Rationale given as paraphrase of the parable of the Sower:

Hear then the parable of the sower (13:18).

THE EXPLANATION OF THE PARABLE OF THE SOWER (13:19-23).

Contrary (4)

Another parable he put before them, saying (13:24),

THE PARABLE OF THE WEEDS (13:23-30).

Analogy One (5)

Another parable he put before them, saying (13:31a),

THE PARABLE OF THE MUSTARD SEED (13:31b-32).

Analogy Two (6)

He told them another parable (13: 33a).

THE PARABLE OF THE LEAVEN (13:33b).

Conclusion with the citation of written authority (7)

Introduction:

All this Jesus said to the crowds in parables; indeed he said nothing to them without a parable. This was to fulfil what was spoken by the prophet (13:34-35a):

Citation of written authority (Ps 78:2):

'I will open my mouth in parables, I will utter what has been hidden since the foundation of the world' (13:35b)

The Second Period

Introduction (8)

Introduction:

Then he left the crowds and went into the house. And his disciples came to him, saying (13:36a).

Interrogatio:

'Explain to us the parable of the weeds of the field.' (13:36b)

Rationale: The Paraphrase of the Contrary (9)

He answered (13:37a),

THE EXPLANATION OF THE PARABLE OF THE WEEDS (13:37b-43a).

He who has ears, let him hear (13:43b).

Analogy Three (10)

THE PARABLE OF THE HIDDEN TREASURE (13:44).

Analogy Four (11)

THE PARABLE OF THE PEARL (13:45).

Analogy Five (12)

THE DRAGNET AND ITS EXPLANATION (13:47-50).

Judgement (13)

Interrogatio for judgement:

‘Have you understood all this’ (13:51a)?

Response:

They said to him, ‘Yes’ (13:51b).

Judgement

And he said to them (13:52a),

THE PARABLE OF THE SCRIBE TRAINED FOR THE KINGDOM (13:52b).

Conclusion (14)

And when Jesus finished the parables, he went away from there (13:53).

The standard Hellenistic rhetorical discourse starts with an introduction by which the rhetor ‘was to acknowledge the speech-situation in such a way as to establish his right to address the audience about the matter at hand (Mack 1989a:53). The narrative introduction (1) in Matt 13:1-3a describes a scene defined by time and space. The introductory phrase ‘on that day’ is a bridge which connects the parable with the preceding encounter between Jesus and the Jewish religious leaders, and is associated with the importance of the parables. The phrase ‘by the sea’ refers to Jesus’ public teaching.

The introduction briefly praises Jesus as the one who has the authority of teaching (Combrink 1989:12). Jesus is depicted as a teacher who has didactic authority, with ‘great crowds gathered around him’ (cf Matt 5:1-2). By using the term ‘Jesus,’ Matthew focuses on Christology (Gundry 1994:251). The antithesis between Jesus’ sitting and the crowds’ standing further emphasises Jesus’ didactic authority. Furthermore, the introduction establishes a scene proper to a narrative discourse and prepares the readers for it by stating that ‘he told them many things in parables’ (Morris 1992:133; Mack 1989b:154). In this way, the introduction serves to enhance the ethos of Jesus who speaks in parables.

This narrative introduction corresponds to Hermogenes' brief 'word of praise' that introduces the speaker of *chreia* to be elaborated. The standard introduction consists of praise of a speaker. A student speaker, for example, introduces the speaker without proposing his/her own thesis and thus the introduction deals with the ethos of the speaker who proposes the thesis. The normal rule for the introduction of a speech shifts away from the ethos of the student speaker to address the ethos of the speaker who proposes the thesis (Mack 1990:44-45).

The *chreia* follows (2). It is, here, the statement of the case to be argued or the thesis to be defended. The *chreia* in this case is not an *action chreia* but a *saying* one in which the significant point is constructed by words (4.2.5). Matthew presents it in the form of the parable of the Sower (13:3b-8) which needs to be heeded. This is underlined by the imperative mood of 'behold' and the audience expects some meaningful reference.

This parable, however, does not provide a clear meaning; rather it provokes a question from the audience (cf Mack 1989b:154). The question concerns 'what the referent is' and 'why the parable does not give it' (:154). This enigmatic nature of the parable is again underlined by the authoritative concluding statement: '[H]e who has ears, let him hear' (13:9). This statement suddenly challenges the audience to understand that the parable points beyond itself to a greater reality (Hagner 1993:369). The enigmatic nature of the parable-without-reference requests the elaboration of the *chreia*, which begins with a rationale.

In order to elaborate the *chreia*, therefore, the first thing to do is to propose a rationale (3). Mack (1990:45) explains that the rationale provides the 'reason' why the *chreia* is true. It also restates the truth of the *chreia* in a form that can be argued. Then the rationale may answer to the above question raised by the parable. The rationale in this case consists of five parts.

The first part is the interrogatio to request the rationale (13:10) since the audience, including the disciples, do not understand the parable (cf 13:36). The interrogatio does not provide any rationale *per se* but contains a significant point. The questioners who ask Jesus why he uses the parable are 'those who have listened intently and have tried to make sense of the teaching' (Mack 1989b:155). They are the disciples who are inside the teacher-listener circle of discourse. This stage forms a bridge from the *chreia* situation to the setting for the elaboration and links the two together (:155).

Part two of the rationale (10:1-13) is given by Jesus in a direct statement and provides the answer to the question about the missing reference (Mack 1989b:155). The parable of the Sower is about the kingdom of God, and the kingdom of God is a 'secret' given only to those who are 'insiders.' If a person understands Jesus' ministry as being related to the kingdom, he can easily discover this reference in the parable of the Sower since he is given spiritual understanding of Jesus by God.

Mack (1988:155-161, 1989b) observes the use of parable for *paideia* in Greek culture. The source of parable was located in human observation and experience (1988:158, 1989b:148). To the Greeks teaching in parable was the inculcation of culture and the parable, therefore, does not contain any secrets (Mack 1988:160). As the Greeks used parable for *paideia*, so Jesus employs parable for teaching about the kingdom. When it is used by Jesus for teaching about the kingdom, however, it contains the secrets. This is the reason why the outsiders do not understand the kingdom parable (Mack 1989b:155). Consequently, the rhetorical function of Jesus' parable serves to separate insiders from outsiders.

Part three of the rationale (13:14-15) is the citation of written authority. The purpose of this citation is 'to show that other recognised authority had come to the same conclusion or rendered a similar judgement on the same issue' (Mack 1990:46). In this case, the citation comes from the Jewish scriptures to support and disclose again the rhetorical function of the parable. While the outsiders hear and do not understand, the insiders hear and understand.

The rhetorical function of the parable is interpreted by its Jewish background. This means that Jesus' parable differs from those of the other teachers of his time and that it has, therefore, a specific character. The citation explains the specific nature of Jesus' parable. It is about the kingdom of heaven and does not originate from either dominant Jewish culture or dominant Hellenistic culture. According to Robbins' definition ([1996]:65; 4.3.5), dominant culture rhetoric presents a system of attitudes, values, dispositions and norms supported by the dominant social structure vested with power to impose its goal on people in a significantly broad territorial region.

Nevertheless, the rhetoric of the parable of the Sower contains the nature of both *subcultural* Jewish rhetoric and *subcultural* Hellenistic rhetoric. Subculture rhetoric

imitates the values, attitudes, dispositions and norms of dominant cultural rhetoric. It claims to enact them better than members of dominant status. Subculture rhetoric refers to the cultural patterns of a subsociety. Ethnic subculture rhetoric is a particular kind of subculture rhetoric. It attempts to preserve and perpetuate an 'old system' within a dominant cultural system (Robbins [1996]:65; 4.3.5). The rhetoric of Jesus' parable, therefore, is 'embedded in Jewish apocalyptic *topoi* and tradition, and it builds willingly upon it. But the rhetoric in the parable also has a relation to Hellenistic-Roman culture' (Robbins 1993:450). We thus designate Jesus' parable as a Christian rhetorical discourse.

The parable of the Sower, then, contains the nature of both subcultural Jewish rhetoric and subcultural Hellenistic-Roman rhetoric (Robbins 1993:451). On this point, Mack (1989b:156) elaborates thus: 'this *paideia* is not a "culture." It is a movement in conflict with other cultures, born of a threatened logos that marks the boundary between those who remain in the cultures of convention and those who accept this logos as the secret promise of a harvest.'

Part four of the rationale (13:16-17) is Jesus' second direct statement and refers to the blessing which the disciples have received and continue to receive from God. The reason is that their eyes see, their ears hear and they understand Jesus, the very person who is prophesied by the prophets. In other words, the disciples encounter the result of messianic fulfilment, the dawning of the kingdom of God. In the following section on chiasmic structure, we will explain the rationale in detail.

Jesus focuses on the incomparable privilege of the disciples by using the first person 'I' in 13:17 (cf 13:13; Hagner 1993:376). According to Combrink (1989:14), this is a significant rhetorical strategy. Although Jesus as speaker is in a certain sense outside the discourse, here he addresses them in the first person. This rhetorical device 'enhances the ethos of the speaker and contributes to the persuasiveness and perceived truth of the message. In this manner the appearance and authority of Jesus is given a decisive presence that prevents it from being neglected' (:14).

Part five of the rationale (13:18-24) is the paraphrase of the parable of the Sower in the elaboration. According to Mack (1989b:155), the story of the Sower is about *paideia* in Hellenistic culture. So, the 'sower' is a stock analogy for the 'teacher,' as is 'sowing' for 'teaching', 'seeds' for 'words' and 'soils' for 'students.' All these analogies explain the story

of the Sower as parable, and this parable does not contain any hidden truths. Jesus, however, interprets this story as parable referring to the 'secrets of the kingdom.' In the process of the *chreia* elaboration this paraphrase deals with the subject of the parable, and is, therefore, a kind of *paideia* which calls the reader's attention to the fact that the teaching in the parable is related to the understanding of the parable (:156).

The next element of the *chreia* elaboration is present in the statement of contrary (4). This is elaborated in the second period. It is used to test the validity of argument by giving a reason in support of the *chreia* or by providing an alternative thesis which restates the initial *chreia*. The rationale has established the division between the disciples and the crowds or between insiders and outsiders. The contrary (13:23-30) picks up the theme of the secrets of the kingdom. The contrast is developed between the sower and the enemy and between the wheat and the weeds. This contrary statement therefore reinforces the statement of *chreia* and rationale (cf Combrink 1989:13).

This is followed by two analogies (5 & 6). The analogy is one of the most fundamental strategies to support the *chreia*. In ancient rhetoric, analogy could arise from the natural and social orders (Mack 1989a:59). The analogy must be a universal statement which has to do with a class of object and which illustrates a principle or a relationship that has the potential for becoming generalisation. The rhetorical function of analogy is to 'show that the principle operates not only in the arena of relationships addressed by the thesis but in some other order of activity as well' (:59).

The analogy picks up topics such as smallness, sowing and hiding, and the growth of the kingdom. Two analogies are employed in this case: the parable of the Mustard Seed (13:31b-32) and the Leaven (13:33b). These are called the first twin parables in the parable discourse. The first analogy refers to extensive growth from 'small' to 'great.' This seed will eventually become the 'greatest of shrubs' from a small seed (13:32). The second analogy is associated with intensive transformation of the hidden power (Carson 1984:319; Blomberg 1990:287). These two parables are arranged by the rhetorical strategy of 'resort' with which the author, Matthew, does not merely cumulate these two analogies but arranges them so as to strengthen his argument, with a double hierarchy that makes *a fortiori* reasoning possible (Perelman & Olbrechts-Tyteca 1969:354).

By including a 'woman' as the agent in the parable of the Leaven, Matthew reveals deviant behaviour. These two parables, therefore, should be understood as creating new images against the background of traditional Jewish ideology about the kingdom (cf 5.1.3.1).

Each analogy contains a short introduction in which the author, Matthew, establishes the ethos of Jesus as a teacher who speaks in parables. This introduction refers to the idea that Matthew seems to recognise the crowds as 'outsiders' (13:34) and that he intentionally establishes Jesus' ethos. This type of introduction does not appear in the second period because the disciples have recognised Jesus' ethos already.

The *chreia* elaboration in the first period concludes with the exhortation and the citation of written authority (13:34-35). This conclusion contains the terms 'Jesus' (cf 13:1) and 'crowds' (13:2), and in this way the period is formed by means of an appropriate return to the point of departure (Mack 1990:46). In addition, the exhortation forms the period by giving indication to heed both Jesus who spoke in parables and the argument being presented (Mack 1989a:61). This is so because the individual events in Jesus' life and ministry and his parabolic method may be seen as a fulfilment of prophecy which is contained in Ps 78:2. One significant point is that Matthew describes the audience as the crowds only and seems to refer to them as 'outsiders.'

In the second period, the *chreia* elaboration is composed of the introduction (13:36a), interrogatio (13:36b), response (13:37) with rationale, analogies, judgement and conclusion. The introduction (8; 13:36a) again establishes a new scene. This embodies a shift from the public place to the house and from the crowds to the disciples only. After sending the crowds away, Jesus goes into the house with his disciples and addresses them exclusively (cf Matt 24-25; Combrink 1989:16).

In terms of the social scientific approach, this shift is significant. The disciples are all insiders while the crowds are outsiders in a symbolic universe. This implies the purification of the disciples (5.1.3.1) and is also related to their honour: being with Jesus confers honour upon them. Consequently, they are always *core* and *primary* members of Jesus' movement. According to Burke's 'rhetoric of rebirth' (5.1.1.2.3), the disciples' being with Jesus in the house is seen as their 'redemption' which indicates their new identity.

The phrase προσῆλθον αὐτῷ οἱ μαθηταὶ αὐτοῦ (13:36a) refers to the ethos of Jesus as having the authority of a teacher (cf Matt 5:1). The interrogatio (13:36b) enables Jesus to prepare the disciples for the explanation of the parable of the Weeds which he has given them in the first period. When the disciples ask about the meaning of the Weeds, Jesus paraphrases the parable. While the first interrogatio (13:10) is about rationale, this interrogatio is about the interpretation of the parable. The significant point here is that the crowds, who do not understand the parable, are left behind physically when Jesus and his disciples go into the house. This may suggest forsaking or rejecting false disciples (Gundry 1994:271). The phrase οἱ μαθηταὶ αὐτοῦ refers to the patron-client relationship (5.1.3.3) and distinguishes the true disciples from the crowds.

In response to the disciples' question, rationale follows (9) in the mode of the paraphrase of the parable of the Weeds (13:37b-43a) which deals with separation of the 'sons of the kingdom' from the 'sons of the Evil One' by the Son of Man who is the sower. As seen in the paraphrase of the parable of the Sower, this interpretation discloses that the parable of the Weeds is not a *paideia* related to the inculcation of cultural norms, but a parable which contains the secrets of the kingdom for those who understand Christian subculture that originates from Jesus. The focus is the separation 'at the close of the age' (13:39). This paraphrase leads the author, Matthew, to present three additional analogies.

The two analogies (10 & 11), the parable of the Hidden Treasure (13:44) and the Pearl (13:45), follow and continue the elaboration toward the strengthening of the argument by the strategy of resort. These analogies are related to the topic of the hearer's responsibility (or decisive action) in the parable of the Sower, and are also associated with the behaviour of the sons of the kingdom. They are also called the second twin parables in the parable discourse. While the Hidden Treasure refers to an accidental discovery, the Pearl is associated with the business of looking. The focus in both cases is decisive action: these two examples contain the same order and focus on human action: 1) finding, 2) going, 3) selling, and 4) buying.

Furthermore, these two analogies, together with the previous two analogies, form a chiasm which appears on the next page (Combrink 1987:50; cf Green 1975:136-137):

Crowds	a	The Mustard Seed	Smallness
	b	The Leaven	Hiddenness
Disciples	b'	The Hidden Treasure	Hiddenness
	a'	The Pearl	Smallness

According to this chiasm, in the first period where the crowds are addressed, the first two parables are concerned with the way in which the kingdom comes and grows, while in the second period where the disciples are addressed, the second pair of parables are related to the characteristic of grace in the kingdom and the prerequisite for those who want to enter the kingdom, because not only the revelation of the kingdom but also human responsibility to the kingdom is by God's grace. Self-sacrifice is the necessary response because the old is a hindrance to the new (Combrink 1987:51, 52).

The third analogy (12) follows with the parable of the Dragnet and its paraphrase (13:47-50). This analogy is seen as a *chreia* given 'in the manner of an explanation' (4.2.5; Hock & O'Neil 1986:91) and provides a confirmation of the main topic of the Weeds, namely, the separation of the righteous from the evil by judgement 'at the close of the age' in 13:49 (4.2.5; Hock & O'Neil 1986:107).

Judgement follows (13). It refers to assertion, or decision, which supports the *chreia* and which confirms the truth of the developed *chreia* (Mack 1989a:60). The authority of judgement in ancient rhetoric is taken from the canons of literature, philosophy and cultural tradition (:60, 61). Judgement here consists of three parts: the teacher's question, the student's answer, and the teacher's judgement. The question 'Have you understood all this?' is a simple question calling only for a 'yes' or 'no' answer (13:51). The term 'understood' reminds the readers of the disciples' blessing because they see, hear and understand (13:16). This is the only place in the parable discourse where the disciples themselves explicitly express their understanding: their understanding is, however, imperfect.

Through this elaboration we can observe that the disciples' understanding is related to their specific relationship with Jesus. Their understanding is achieved by having a listening-relationship with Jesus. This understanding is related to God-given knowledge (13:11).

There is no understanding without this. God-given knowledge is actualised in the relationship with Jesus, and without Jesus, therefore, there is no God-given knowledge (Du Plessis 1985:206). Jesus is presented as the mediator between God-given knowledge and understanding.

Judgement in this *chreia* elaboration is provided by the parable of the Trained Scribe (13:52b), which is constructed on the basis of the understanding of the disciples. The trained scribe represents the understanding scribes who understand Jesus and his message and who, therefore, have God-given knowledge. The trained scribe seems to refer to Daniel's *maskilim*. This is related to the disciples' new identity as the understanding scribes and reflects their redemption and their symbolic rebirth in terms of Burke's rhetoric (5.1.1.2.3).

The conclusion (14) marks the period by employing the term Jesus and constitutes an antithetical arrangement with the beginning of the narrative discourse (13:1-3a): Jesus *sits* by the sea and *speaks* in parables at the beginning; having *finished* these parables, Jesus *moves away* from there.

In conclusion, Matthew demonstrates the proposition that '[Jesus] told them many things in parable' by the elaboration of the parable of the Sower, which not only lacks reference but is also hard to understand. This is not because the parable derives from either a Hellenistic cultural rhetoric or a Jewish cultural rhetoric, but because it is a subcultural Christian rhetoric originating from Jesus. Through this *chreia* elaboration Matthew draws the disciples as being in a unique relationship with Jesus as well as being the understanding scribes. In this regard, they are different from the crowds.

7.2 Chiasmus

We have said that chiastic structure is a rhetorical device found in periodic structure (see chapter nine for detailed information about chiasm). We will examine how Matthew uses this rhetorical device in the parable discourse. In Matt 13:10-18 the writer uses this device in order to best explain the function and purpose of Jesus' parables (cf Wenham 1979:519-522). Matt 13:10-18 can be visualised thus on the text page:

A	13:10-11a	OPENING
B	13:11b-12	DISCIPLES ARE GIVEN THE SECRETS OF THE KINGDOM
C	13:13-14	CROWDS DO NOT UNDERSTAND
C'	13:15	CROWDS DO NOT UNDERSTAND
B'	13:16-17	DISCIPLES UNDERSTAND
A'	13:18	CLOSING

In this inverted parallelism the focus is on the disciples' *understanding* and the crowds' *not-understanding*. According to this macro-structure 'having secret knowledge' refers to 'understanding.' This structure will be expanded in table 7-1 which appears on the next page.

Matt 13:10-18 starts from the disciples' approach to Jesus and their question: *Διὰ τί ἐν παραβολαῖς λαλεῖς αὐτοῖς*; 'Why do you speak to them in parables?' This opening statement discloses for the first time who the audience of the parable discourse is: the audience consists of the disciples and the crowds. The disciples' concern, manifested in the above question, is with Jesus' way of speaking – in parables – rather than with the content of the parable (Patte 1987:186). Their manner of approaching Jesus and questioning him contrasts them with the crowds. Furthermore, this rhetorical device of question and answer gives honour to Jesus by establishing him as the giver of parables in fulfilment of the Old Testament (13:35) and as the teacher who answers the questions.

The answer to the disciples' question is in element B of the structure. The contrast between the disciples and the crowds is then expressed even more clearly than before in the phrase 'who have God-given knowledge.' The first answer is that the disciples are given to know the secrets of the kingdom of heaven, while the crowds are not given this privilege. Rather, their spiritual knowledge will be taken away. This reflects God's election: 'and no one knows the Father except the Son and the person to whom the Son chooses to reveal the Father' (11:27). Matthew creates a sharper antithesis between those who 'have' and those who 'have not' by replacing *δε* (13:11) with *καὶ* (13:12) (Gundry 1994:256).

Jesus' answer to the disciples' question continues in element C. The reason for speaking in parables is because 'they do not see' and do not 'hear.' Matthew stresses human responsibility. This is reflected in the reported speech from Isaiah. The focus of the reported speech is on the idea that the people addressed will not respond to what they see and hear. The

things that they see and hear are abundant but they themselves have no perception. In C' the identity of the crowds is depicted in the three terms – heart, ear and eye.

Table 7-1: A schematisation of Matt 13:10-18

A	10-11a	OPENING	
	10	Then the disciples came and said to him, 'Why do you speak to them	
	11a	in parables?' And he answered them.	
B	11b-12	DISCIPLES ARE GIVEN THE SECRETS OF THE KINGDOM	
	11b	a To you it has been <i>given</i> to know the secrets of the kingdom of heaven,	Given
		b but to them it has <i>not</i> been <i>given</i> .	Not Given
	12	c For to him who has will more be <i>given</i> ,	Given
		c' and he will <i>have</i> abundance;	Have
		b' but from him who <i>has not</i> ,	Have Not
		a' even what he has will be <i>taken away</i> .	Taken Away
C	13-14	CROWDS DO NOT UNDERSTAND	
	13	a this is why I speak to them in parables,	
		b because <i>seeing</i> they do not <i>see</i> ,	Do Not See
		b and <i>hearing</i> they do not <i>hear</i> , nor do they	Do Not Hear
		understand.	
	13:14	c With them indeed is <i>fulfilled</i> the prophecy of Isaiah which says:	Fulfilment
		b' 'You shall indeed <i>hear</i> but <i>never understand</i> ,	Do Not Hear
C'		a' and you shall indeed <i>see</i> but <i>never perceive</i> .'	Do Not See
		CROWDS DO NOT UNDERSTAND	
	15	a For this people's <i>heart</i> has grown dull,	Heart
		b and their <i>ears</i> are heavy of <i>hearing</i> ,	Ears
		c and their <i>eyes</i> they have closed,	Eyes
		c' lest they should <i>perceive</i> with their <i>eyes</i> ,	Eyes
		b' and <i>hear</i> with their <i>ears</i> ,	Ears
		a' and understand with their <i>heart</i> , and turn for me to heal them.	Heart
B'	16-17	DISCIPLES UNDERSTAND	
	16	1 But blessed are your eyes, for they <i>see</i> ,	See
		2 and your ears, for they <i>hear</i> .	Hear
	17	3 Truly, I say to you, many prophets and	Hope
		<i>righteous men</i> longed	
		1' to see what you <i>see</i> , and did not <i>see</i> it,	Do Not See
		2' and to <i>hear</i> what you <i>hear</i> , and did not <i>hear</i> it.	Do Not Hear
A'		3'	Fulfilment
		CLOSING	
A'	18	Hear then the parable of the sower.	

Element B' is symmetrical to element B in the structure. The concept of God-given knowledge refers to the disciples' understanding. The term God-given (divine passive *δοθήσεται* in 13:12) excludes all human merit in the disciples' understanding. Through God's grace they understand and respond to the message, while the non-disciples neither understand nor respond. In 13:16-17 the disciples' honour is highlighted: 'But blessed are your eyes, for they see, and your ears, for they hear. Truly, I say to you, many prophets and righteous men longed to see what you see, and did not see it, and to hear what you hear, and did not hear it.' Through this chiasmic structure Matthew distinguishes the disciples from the non-disciples. The difference between their identities lies in whether or not they truly 'hear', 'see' and 'understand.'

7.3 Antithesis

According to Aristotle's *Rhetoric* 3.9.8 (cf 3.9.9) antithesis is a style 'pleasing because opposites are most knowable and more knowable when put beside each other and because they are like a syllogism, for refutation [*elenkos*] is a bringing together of contraries'. The rhetorical device of antithesis includes antonyms in direct syntactical juxtaposition (*oxymoron*), and antonyms in proximity to one another (*contentio*, *syncrisis*, and *synoeciosis*). Antithesis is in fact one of the most powerful rhetorical devices.

In Matthew's Gospel, the rhetorical device is found in scenes, characters and events. The most important is the antithesis between belonging to God and belonging to man and/or Satan. In the parable discourse Matthew paves the way for antithesis in the initial sentence describing Jesus' action: 'Jesus went out of the house and he sat down by the sea' (13:1). We can see two kinds of structural antitheses in this opening texture: comparison of action ('went out' vs. 'sat down') and of place ('house' vs. 'sea'). This structure prefigures the framework of the whole parable discourse which has two divisions (see elsewhere in this chapter).

The parable of the Sower (13:3-9, 18-23) consists of an antithetical structure between belonging to God and belonging to man and/or Satan. This is reflected in the antithesis between infertile soils (along the path, thorns and rocky places) and fertile soil (13:3-9). Although the message contains a clear comparison, the audience does not understand. Jesus, therefore, likens the comparison of soils to the antithesis between the insider who produces

the fruit by obeying the Word and the outsider who does not. The motif of this structure is anticipated just before chapter 13 where the Jewish people reject Jesus. The infertile soils refer to them and their religious leaders.

The antithesis between belonging to God and belonging to Satan appears in Jesus' quotation from Isa 6:9-10. The text of Isa 6:9-10 provides the background of the antithesis with the words 'given' (understanding) and 'taken away' (do-not-understanding). In fact the most obvious use of this device occurs in the antithetical repetition of 13:11-17. The antithetical structures are as follows (We examined this point further in the previous section on chiasmic structure):

The Antithetical Structures in the Rhetoric of Comprehension in 13:11-17

13:11	To you it has been given to know	vs.	to them it has not been given;
13:12	to him who has will more be given	vs.	what he has will be taken away;
13:13	seeing	vs.	they do not see;
	hearing	vs.	they do not hear;
			nor do they understand;
13:14	hear	vs.	but never understand;
	see	vs.	but never perceive;
13:17	you see	vs.	and did not see it;
	you hear	vs.	and did not hear it.

In the parable of the Weeds (13:24-30, 37-43) the fundamental antithesis comes to the fore: 'a man' vs. 'the enemy', 'wheat' vs. the 'weeds', 'sowing' vs. 'sowing-among' and 'collecting and binding the weeds into bundles to burn' vs. 'gathering wheat into granary.' This parable presents Jesus as the Son of Man who preaches the Word of the kingdom and the enemy as the Evil One who intrudes into the kingdom. Furthermore, the Son of Man plays the role of the judge who distinguishes the sons of the kingdom from the sons of the Evil One. This kind of antithesis is reflected in the contrast between the righteous and the wicked in the parable of the Dragnet, which refers to the final judgement at the close of the age.

In addition to this usage of antithesis, there are other contrasts in the parable discourse. They are listed on the next page:

The Antithetical Structures in 13:1-53

disciples	vs.	crowds
you	vs.	they
sowing	vs.	harvesting
Jesus went out of house (13:1)	vs.	Jesus came into the house (13:36)
Jesus moved on from there (13:53)		
house (13:1)	vs.	sea (13:1)
Jesus sat (13:1)	vs.	crowds stood (13:2)
the master of house (13:27)	vs.	servant (13:27)
the energetic's coming (13:25)	vs.	going away (13:25)
the smallest (13:32)	vs.	the largest (13:32)
mustard seed (13:31)	vs.	mustard tree (13:32)
find (13:44)	vs.	search (13:45)
sell (13:44, 46)	vs.	buy (13:44, 46)
a man (a poor day-labourer) (13:44)	vs.	a rich merchant (13:45)
a man (13:24)	vs.	a woman (13:33)
new (13:52)	vs.	old (13:52)

In the parable discourse Matthew frequently employs the device of antithesis in general, and antithesis between belonging to God and belonging to Satan in particular. Through this device he creates redundancy. The implied audience could then predict Matthew's intention through Jesus' parable discourse since the redundancy of literature increases the predictability of audience: 'certainly...continued repetition of a specific antithesis might be a more effective means of conditioning to facilitate the predictability of an obverse resolution' (Carpenter 1972:22). Matthew's intention, expressed through antithesis in the parable discourse, is the building of community based on Jesus' separation of the disciples from the non-disciples.

7.4 Circumlocution

Circumlocution is the verbal practice of describing someone or something in more words than are strictly necessary. According to Quintilian (8.6.59-61: cf 3.335, 337; *Rhetorica ad Herennium* 4.33.43), circumlocution is primarily associated with verbal decoration:

when we use a number of words to describe something for which one, or at any rate only a few words of description would suffice, it is called *periphrasis*, that is, a circuitous mode of speech. It is sometimes necessary, being of special service when it conceals something which would be indecent, if expressed in so many words...But at times it is employed solely for decorative effect, a practice more frequent among the poets...Still it is far from uncommon even in oratory, though in

such cases it is always used with greater restraint. For whatever might have been expressed with greater brevity, but is expanded for purpose of ornament, is a *periphrasis*, to which we give the name *circumlocution*.

This is related to deixis, specifically social and spatial deixis, in modern linguistic theory. Accordingly, circumlocution is a significant rhetorical device beyond mere decoration. Examples of circumlocution in the parable discourse are as follows:

Concerning God

1. the divine passive: δέδοται (13:11) δοθήσεται, περισσευθήσεται (13:12) (cf Davis & Allison 1991:388).
2. ἡ βασιλεία τῶν οὐρανῶν in total eight times (13:11, 24, 31, 33, 44, 45, 47, 52)
3. τῆς βασιλείας (13:19, 38, cf 41)
4. τῇ βασιλείᾳ τοῦ πατρὸς (13:43)
5. πατὴρ (13:43)

Concerning Jesus

1. a sower (13:3)
2. a man who sows good seed (13:24)
3. the master of a house (13:27)
4. the Son of Man who judges at the close of the age (13:41)

Concerning Disciples

1. good soil (13:8)
2. the sons of the kingdom (13:38)
3. good fish (13:48)
4. the righteous (13:49)
5. trained scribe (13:52)

Concerning Non-Disciples

1. infertile soils (along the path in 13:4; rocky places in 13:5; thorny places in 13:7)
2. the sons of the Evil one (13:38)
3. bad fish (13:48)
4. the wicked (13:49)

Concerning the Evil One

- 5. enemy (13:39)
- 6. birds (13:19)

According to social scientific theory, this rhetorical type of circumlocution can be seen as labelling which is defined as 'the successful identification of a person and his/her personhood with some trait or behaviour' (Malina & Neyrey 1988:35; 5.1.3.4). Furthermore, labelling is associated with honour and shame, and with social boundaries. Labelling is intended to create master status, a process called 'role engulfment':

the concept of master status lies at the heart of role engulfment, for it is the increased salience or primacy of the deviant role for the individual that is the hall mark of such engulfment. And the deviant roles generally seem to have a kind of built-in primacy or master status, relative at least to certain other kinds of roles.

(Schur 1971:70)

Chapter 12 of Matthew is a battle ground between the vilification of the Pharisees' labelling and Jesus' reaction to their labelling (Malina & Neyrey 1988:34-67). Echoing chapter 12 Matthew redefines the situation in the parable discourse. Through all the labels given here by Jesus himself, Matthew establishes Jesus' supreme authority as the sower of the kingdom and as the Son of Man who judges at the close of the age, and he rejects any negative labels, or stigmas. Labels, as stated above, reflect the master status of each person. These go beyond mere social honour, shame, and boundaries, and refer to salvation.

7.5 Repetition

Redundancy is generally defined as 'more than enough', 'wordy', 'excessive', 'superfluous', or 'unnecessary to the meaning' (Neufeldt 1988:1126). It can also be regarded, however, as a rhetorical technique in verbal communication – oral and literary (Burke [1950] 1969a; Carpenter 1970, 1972). According to communication theory, human communication is subject to 'noise' – any disturbances or defects which interfere with the message exchanged between sender and receiver. This can be caused by the external environment, the uncertainties of accent, misspelled words, carelessly selected language, or

the ambiguity and plurality of a word including homophones, homonyms, heteroglossia and syllepsis (βασιλεία means 'kingdom', or 'reign').

Redundancy, therefore, is called for to counteract this 'noise.' Lyons (1978:4) says 'a certain degree of redundancy is essential, not only in language, but in any communication system in order to counteract the disturbing effects of noise.' Likewise, redundancy is 'a counterbalance designed to ensure a full and unambiguous reception of the message' (Sternberg 1985:368).

Burke ([1950] 1969a:55-59; cf 5.1.1.5) examines the relationship between redundancy and the rhetoric of identification in terms of form and style. According to Burke, formal identification between speaker and hearer does not derive from the relative amounts of predictability inherent in the common language. Rather, Burkean identification is operative regardless of content, and derives from the increased redundancy created by stylistic manipulation. In other words, the identification is associated with predictability, reliability or expectancy by redundancy through which the ambiguity and uncertainty of discourse in communication is removed. As a result, identification induces the audience to *participate in the form*. Thus redundancy is a rhetorical technique and includes various rhetorical devices.

Several scholars have examined redundancy in terms of rhetoric (Anderson 1994; Burnett 1985; Carpenter 1970, 1972; Suleiman 1980; Wittig 1973). Suleiman (:120) suggests that redundancy produces 'readable text' in which plural meanings and ambiguities are eliminated and then a single 'correct' reading imposed. She distinguishes redundancy on story level from that on discourse level (Suleiman :123-124). Wittig (:130-131) identifies the audience's assent as the most important function of redundancy:

The creation (either consciously and deliberately or unconsciously and unintentionally) of a multi-level set of expectancies not only allows the audience to predict the occurrence of successive items, but also provides for the audience's assent to the sequence, for if the listener can predict the next item (perhaps he may repeat it silently before it occurs) he will be more likely to accept it and agree to it.

In this section we will restrict the meaning of redundancy to repetition. Repetition has long been a rhetorical device in both oral and literary contexts (Lohr 1961). Significant repetitive devices will be discussed in order (cf Lohr 1961; Alter 1981:88-113; Combrink 1982; Anderson 1994 ch 1).

1. The repetition of key-words (*Leitwortstil*) is one of the most common devices. It is related to motifs, themes, and also sequence of action (Combrink 1982:8).
2. *Formulaic language* refers to fixed verbal and metrical combinations that make up sentences and lines (Lohr 1961:407). This can be regarded as repetitions, stock epithets, stereotyped phrases and as groups of words which are regularly employed under the same metrical conditions to express a given essential idea.
3. *Refrain* is a repetitive device at the end of successive pericopes for the elaboration of unifying themes. Lohr (1961:410) maintains that it is useful 'to mark thought-groups' and that it 'can easily be adapted by the oral poet to tie together larger units within the traditional material, and so in some way to compensate for its inherent parataxis.'
4. *Retrospection* refers to 'summaries for recapitulation and repeated words and phrases used for characterisation' (Lohr 1961:414). Lohr writes 'retrospection can create an atmosphere of simultaneity in the narrative, giving it an impact transcending the natural limitations of language, which necessarily proceeds in time.'
5. *Themes and topics* are expressed by repeated incidents and descriptive passages, a grouping of ideas stylistically constructed.
6. The last device is the *sequence of action*. Alter (1981:95-96) writes that 'this is one of the most common devices in the folktale form of three consecutive repetitions, or three plus one, with some intensification or increment from one occurrence to the next, usually concluding either in a climax or a reversal.'

Repetition is one of the key rhetorical devices which Matthew employs in the parable discourse for cognition. We will examine the key points which are repeated in the parable discourse.

7.5.1 Key Terms and Formulas

7.5.1.1 Kingdom (βασιλεία)

The incidence of the term 'kingdom' in Matthew's Gospel can be blocked as follows: there are thirty-two references to the kingdom of heaven, four references to the kingdom of God (12:28; 19:24; 21:31, 43), five references to the Father's kingdom, two references to the kingdom of the Son of Man (13:41; 16:28), one reference to Jesus' kingdom (20:21), six references to the kingdom, one reference to Satan's kingdom and four references to kingdoms. Scholars have frequently discussed the relationship between the kingdom of heaven and the kingdom of God. Some stress the difference between the two, while others maintain that Matthew uses these two phrases interchangeably (see Thomas 1993; Saucy 1994; Mowery 1994 for recent survey and study). Avoiding the above debate, we will examine the term 'kingdom' as used by Matthew in the parable discourse.

Before doing so, however, we should point out two significant elements in chapter 13 of Matthew's Gospel. First, in Matthew there are many parabolic texts before chapter 13 (Kingsbury 1969:187), and some of this material is classified as parable. For instance, Jesus' discourse about the divided house in Matt 12:25-26 is called a parable in Mark 3:23. In his Gospel, however, Matthew uses the term parable for the first time in chapter 13, where Jesus begins to speak in parables to the audience for the first time. There is no earlier reference in Matthew to this literary form. The second point to note is that these parables, which concern the kingdom of heaven, are enigmatic to those who are spiritually hardhearted (13:11-13). This means that the unbelieving crowds do not understand Jesus' parables.

The term 'kingdom' (βασιλεία) is employed twelve times altogether in the parable discourse: while the term 'the kingdom of heaven' occurs eight times (13:11, 24, 31, 33, 44, 45, 47, 52), there are four variations (13:19, 38, 41, 43). The references are as follows:

13:11	τὰ μυστήρια	τῆς	βασιλείας τῶν οὐρανῶν	the secrets of the kingdom of heaven
13:19	τὸν λόγον	τῆς	βασιλείας	the Word of the kingdom
13:24, 31, 33		ἡ	βασιλεία τῶν οὐρανῶν	the kingdom of heaven

13:38	οἱ υἱοὶ	τῆς	βασιλείας	the sons of the kingdom
13:41		τῆς	βασιλείας αὐτοῦ	his kingdom (the kingdom of the Son of Man)
13:43	ἐν	τῇ	βασιλείᾳ τοῦ πατρὸς	in the Father's kingdom
13:44, 45, 47, 52		ἡ	βασιλεία τῶν οὐρανῶν	the kingdom of heaven

The term 'kingdom' is a rhetorical device which Matthew uses to draw attention to significant issues for his community. Some characteristics of this usage are: Matthew identifies the kingdom of heaven with the kingdom (13:19, 38), the Father's kingdom (13:43) and the kingdom of the Son of Man (13:41) by interchangeable usage. He does not once use the 'kingdom of God.' Regarding the audience, the first five references to the kingdom of heaven are addressed to the crowds and the disciples, while the next seven are heard by the disciples only. The disciples alone hear Jesus' Word on the Father's kingdom (13:43; cf 6:10, 33; 24:34; 26:29). Throughout Matthew's Gospel, no references to the Father's kingdom are addressed to the religious leaders.

Through this repetition Matthew reminds his audience of the kingdom in stereotype.

1. The knowledge of the kingdom comprises secrets which are given to the disciples, but not to the crowds (13:11). While humans search for and discover the kingdom (13:44-46), it is established by God's creative action and gift of revelation (13:11, 16).
2. The kingdom is present in Jesus' proclamation and actions (13:3-8, 10-17, 18-23, 24, 31, 33, 37-38, 44, 45-46). New priorities, different values and the new community attest its disturbing, transforming presence.
3. The kingdom necessarily involves division. Some people hear, see and understand the Word while others do not (13:3-8, 10-17, 18-23, 44, 45-46).
4. The kingdom has shifted from belonging exclusively to Israel to including the Gentiles (13:31-32) and the marginal (13:33, 44).
5. The kingdom requires the disciples' decisive action and total commitment because it is so valuable (13:44-46).

6. The kingdom inaugurated by Jesus does not come radically but in an apparently ordinary mode like the growth of mustard seed and leaven (13:31-33). Some people, therefore, are not able to recognise the kingdom in Jesus.
7. The kingdom refers to the spiritual family where God is the head of the family and the righteous are the members of the family (13:38, 43).
8. The kingdom results not only in joy (13:20, 44) but also in tribulation and persecution (13:22).
9. The kingdom is completed by the universal judgement which vindicates the righteous, condemns the wicked, and conquers Satanic power (13:37-43, 47-50).
10. The kingdom has a vital relationship, both with the law and the prophets and with Jesus' new teaching (13:52).

7.5.1.2 'The Kingdom of heaven is like...' (ὁμοία ἐστὶν ἡ βασιλεία τῶν οὐρανῶν)

One of the distinctive rhetorical devices of repetition is ὁμοιός-word formulation in the parable discourse. Jesus' parables have two basic introductory forms (Jeremias [1972] 1989:100-101; Carson 1985). One form is where the parable begins with a noun in the nominative (e.g. Mark 4:3 par; 12:1 par; Luke 7:41; 10:30; 12:16; 13:6; 14:16; 15:11; 16:1, 19; 18:2, 10; 19:12).

The other form is where the parable begins with such terms as 'like' – ὁμοιωθή, ὁμοία ἐστὶν, ὡς (e.g. Matt 25:14), ὁμοιωθήσεται, (Matt 7:24, 26; 25:1), and ὡς (Mark 4:31; 13:34). Jeremias ([1972] 1989:101) writes that all of these five terms are equivalent to Aramaic ܠܝܕܝܢܐ which is translated into 'It is the case with...as with...', but not into 'It is like...'. The ὁμοιός-word formulation occurs seven times altogether as follows:

13:24	ὁμοιωθή	ἡ βασιλεία τῶν οὐρανῶν
13:31	ὁμοία ἐστὶν	ἡ βασιλεία τῶν οὐρανῶν
13:33	ὁμοία ἐστὶν	ἡ βασιλεία τῶν οὐρανῶν
13:44	ὁμοία ἐστὶν	ἡ βασιλεία τῶν οὐρανῶν
13:45	πάλιν ὁμοία ἐστὶν	ἡ βασιλεία τῶν οὐρανῶν
13:47	πάλιν ὁμοία ἐστὶν	ἡ βασιλεία τῶν οὐρανῶν
13: 52	πᾶς γραμματεὺς μαθητευθεὶς τῇ βασιλείᾳ τῶν οὐρανῶν ὁμοιός ἐστιν ἀνθρώπῳ οἰκοδεσπότη	

Of the above seven references, the first six are related to the kingdom, while the last (13:52; cf 11:16) is not. In the parable discourse Matthew uses the aorist passive ὡμοιώθη once (13:24; cf 18:23; 22:2) and the present indicative ὁμοίος ἐστίν six times. Regarding the difference in the style of ὡμοιώθη which is the aorist passive of ὁμοιόω, Jeremias ([1972] 1989:101 n53) writes that it refers to 'a previous subject which is about to be described,' but he overlooks the shift in tense. Carson examines the uses of ὡμοιώθη in several places (Matt 6:8; Acts 19:11; Rom 9:29; Heb 2:17) and then maintains that the most suitable translation is '*it will be like or has become like,*' rather than 'the kingdom will be compared with' or 'has been compared with.' He thus focuses on the present kingdom in eschatological dimension (Carson 1985:281; cf Kingsbury 1969:67).

7.5.1.3 Repetition of the Negative

Matthew frequently employs the negative form in the parable discourse. Words such as οὐκ, οὐ, οὐδέ, μὴ and οὐδὲν referring to 'not,' occur fifteen times. All of these references, except 13:29, are related to the distinction between the disciples and the non-disciples. The data are as follows:

13:5	ὅπου	οὐκ εἶχεν γῆν	where they had not much soil.
13:6		μὴ ἔχειν ῥίζαν ἐξηράνθη	they had no root.
13:11		οὐ δέδοται	it has not been given (to them).
13:12	ὅστις δὲ	οὐκ ἔχει	but whoever does not have.
13:13		οὐ βλέπουσιν	they do not see.
13:13		οὐκ ἀκούουσιν	they do not hear.
13:13		οὐδὲ συνίουσιν	they never understand (nor do they understand).
13:14		οὐ μὴ συνῆτε	you never understand.
13:14		οὐ μὴ ἴδητε	you never understand.
13:17		οὐκ εἶδαν	they did not see.
13:17		οὐκ ἤκουσαν	they did not hear.
13:19		μὴ συνιέντος	they do not understand.
13:21		οὐκ ἔχει δὲ ῥίζαν	but he has no root.
13:27		οὐχὶ καλὸν σπέρμα ἔσπειρας	did you not sow good seed?
13:29		οὐ	no
13:34		οὐδὲν ἐλάλει αὐτοῖς	he said nothing to them.

These negative expressions occur only in the first period where Jesus speaks in parables to the disciples and the crowds in a public place. They do not occur in Jesus' private teaching to his disciples. The characteristics of the non-disciples are described emphatically in verses 13:13,

14, 17, 19 where the term 'not' is combined with verbs describing the non-disciples' interaction with Jesus, and where both the second person (you) and the third person (they) refer to the non-disciples: you/they do not hear what you/they hear, do not see what you/they see, nor do you/they understand. The non-disciples withstand Jesus' gracious teaching and the ministry of salvation. The negative, therefore, puts the emphasis on human responsibility.

7.5.1.4 Repetition of Other Key Terms

In addition, Matthew uses the rhetorical device of repetition with several other terms. The repetition of the significant terms is as follows:

- **Parable** (παραβολή). Used in total sixteen times in Matthew's Gospel, it occurs first in chapter 13. This chapter alone contains the word twelve times, while it occurs only four times throughout the rest of the Gospel. As a result, the chapter is known as the chapter of Jesus' parables.
- **House** (οἰκία, 13:1, 36). It is used as a chronotope functioning as the opening of the rhetorical unit of each period (13:1-35, 36-53).
- **Crowds** (ὄχλοι, 13:2, 34, 36) and **disciples** (13:10, 36). Both appear as Jesus' audience and are used antithetically.
- **He who has ears, let him hear** (ὁ ἔχων ὦτα ἀκούτω, 13:9, 43; see 7.6.1).
- **All these things** (ταῦτα πάντα, 13:34, 51; see oral-scribal intertexture).
- **The close of the age** (συντέλεια αἰῶνος, 13:39, 40, 49).
- **collect** (συλλέγω, 13:28, 29, 30, 40, 41, 48).
- **and throw them into the furnace of fire; there men will weep and gnash their teeth** (καὶ βαλοῦσιν αὐτοὺς εἰς τὴν κάμινον τοῦ πυρός· ἐκεῖ ἔσται ὁ κλαυθμὸς καὶ ὁ βρυγμὸς τῶν ὀδόντων, 13:42, 50).
- **Jesus** (13:1, 34, 53).
- **seed** (σπέρμα, 13:24, 27, 31, 37, 38).

7.5.2 Repetition in Rhetoric of Comprehension

According to Kingsbury (1995), Matthew employs the rhetoric of comprehension as a main rhetorical strategy in his writing. Kingsbury maintains that Matthew's purpose is to

persuade his reader by means of the correctness of his theological point of view. To achieve this purpose, Matthew first establishes God as the supreme authority in his Gospel, and the authorities of the narrator and Jesus as normative – identical to that of God. He then dramatically characterises persons who interact with Jesus. The interaction with Jesus is decisive in this characterisation because Jesus is the paradigmatic norm of ‘faith and life’ (:359). The rhetoric of comprehension also serves to separate insiders from outsiders.

Kingsbury (1995:360-361) categorises ‘the interaction’ in three groups – perception, cognition and reaction. He investigates the occurrences of these interactions. The terms referring to perception consist mainly of ‘see’ ‘behold’ and ‘hear’ (two hundred and twenty four times) and the terms referring to cognition consist of ‘know,’ ‘perceive’ or to have something ‘revealed’ (fifty-eight times). The term ‘understand’ occurs nine times and its use is peculiar to Matthew’s style. The terms referring to reaction are ‘receive’, ‘worship’, ‘respect’, ‘confess’, ‘repent’, ‘regret’, ‘believe in or on’, ‘baptise’, ‘do’, ‘keep’, ‘bring forth’, and ‘bear fruit.’ By contrast, terms which are opposites to these terms also occur as in the case of ‘take offence’, ‘test’, ‘deny’, ‘betray’, ‘deliver up’, ‘abandon’, ‘spit at’, ‘strike’, ‘flog’, ‘blaspheme’, ‘mock’, ‘revile’ and so on. We will examine only the terms which are repeated often in the parable discourse.

7.5.2.1 Hear (ἀκούω)

13:9	ὁ ἔχων ὦτα	ἀκούέτω.	
13:13		ἀκούοντες οὐκ	ἀκούουσιν
13:14		ἀκοῇ	ἀκούετε
13:15	τοῖς ὠσὶν βαρέως	ἤκουσαν...καὶ τοῖς ὠσὶν	ἀκούσωσιν
13:16	μακάριοι...τὰ ὦτα ὑμῶν ὅτι ἀκούουσιν		
13:17	ὅτι πολλοὶ προφῆται καὶ δίκαιοι ἐπεθύμησαν ...	ἀκοῦσαι ἃ ἀκούετε καὶ οὐκ ἤκουσαν	
13:18		ἀκούσατε τὴν παραβολὴν τοῦ σπειράντος	
13:19	παντός	ἀκούοντος τὸν λόγον τῆς βασιλείας	
13:20	οὗτός ἐστιν ὁ τὸν λόγον	ἀκούων καὶ εὐθὺς μετὰ χαρᾶς λαμβάνων αὐτόν·	
13:22	οὗτός ἐστιν ὁ τὸν λόγον	ἀκούων	
13:23	οὗτός ἐστιν ὁ τὸν λόγον	ἀκούων	
13:43	ὁ ἔχων ὦτα	ἀκούέτω	

13:9	He who has ears, let him <i>hear</i> .
13:13	... <i>hearing</i> they do not <i>hear</i> ...
13:14	in <i>hearing</i> you shall indeed <i>hear</i> ...
13:15	their ears are heavy of <i>hearing</i> ,...and <i>hear</i> with their ears...

- 13:16 blessed are... your ears, for they *hear*.
 13:17 many prophets and righteous men longed ...
 to *hear* what you *hear*, and did not *hear*.
 13:18 *Hear* then the parable of the sower
 13:19 When any one *hears* the Word of the kingdom...
 13:20 *this is he who hears* the Word
 13:22 this is he who *hears* the Word
 13:23 this is he who *hears* the Word
 13:43 He who has ears, let him *hear*

None of the terms which stem from 'hear' occurs in the actual parables themselves. The repetition of the term 'hear' occurs in the interpretation of the parable, including the quotation from Isa 6:9-10. The significant point is that, in the whole passage quoted above, Matthew opens and closes with the same phrase, 'He who has ears, let him hear' (ὁ ἔχων ὦτα ἀκούέτω). Throughout the parable discourse Matthew focuses the audience's attention on *hearing* (Cope 1976:20; Scott 1989:348). This signifies that while listening, the disciples hear (understand) and the non-disciples do not hear (understand). Through this repetition Matthew stresses human responsibility.

7.5.2.2 See (βλέπω and ὁράω)

- | | | | | | |
|--------|--|-------------|----|-------------------|--------------------------|
| 13:13b | ὅτι | βλέποντες | οὐ | βλέπουσιν | |
| 13:14 | | βλέποντες | | βλέψετε καὶ οὐ μὴ | ἴδητε. |
| 13:15 | τοὺς ὀφθαλμοὺς αὐτῶν ἐκάμυσαν· | μήποτε | | | ἴδωσιν τοῖς ὀφθαλμοῖς... |
| 13:16 | ὅτι | βλέπουσιν | | | |
| 13:17 | ὅτι πολλοὶ προφῆται καὶ δίκαιοι ἐπεθύμησαν | | | ἰδεῖν | |
| | ἃ | βλέπετε καὶ | | οὐκ | εἶδαν |

- 13:13b because *seeing* they do not *see*...
 13:14 *seeing*, you shall indeed *see* but never perceive.
 13:15 they have closed their eyes, lest they should *perceive* with their eyes
 13:16 (but blessed are your eyes) for they *see*
 13:17 many prophets and righteous men longed to *see*
 what you *see*, and did not *see*

In the rhetoric of comprehension, it is significant that two Greek terms (βλέπω and ὁράω) are used to refer to 'see.' Furthermore, in this structure the opening verse (13:13) and the closing verse (13:17) are parallels, which are arranged antithetically: 'see' and 'do-not-see'. This is peculiar to Matthean form (Gundry 1994:257) as is the repetition of the term 'hear': 'hear' and 'do-not-understand.'

7.5.2.3 Understand (συνίημι)

The use of the term 'understand' (συνίημι) is peculiar to Matthew's style and its repetition is significant in the parable discourse. Matthew uses this term nine times in total (13:13, 14, 15, 19, 23, 51; 15:10; 16:12; 17:13), six times with reference to Jesus' message in the parable discourse where it first appears. This compares with a total of six occurrences in Mark, four in Luke and none at all in John. The occurrence of the word in the parable discourse is as follows:

13:13	οὐκ ἀκούουσιν οὐδὲ	συνίουσιν	they (crowds) do not hear, nor do they <i>understand</i> .
13:14	οὐ μὴ	συνῆτε	you (the crowds) will never <i>understand</i>
13:15	μήποτε...	συνώσιν	lest they (the crowds) might <i>understand</i> ...
13:19	παντὸς...μὴ	συνιέντος	everyone does not <i>understand</i> (the message)
13:23		συνιείς	he <i>understands</i> (the message)
13:51		συνήκατε:	have you <i>understood</i> (all these things)?

The first four examples (13:13, 14, 15, and 19) show that the crowds do not understand while the last two reveal the disciples' understanding. The remaining three are explained as follows. In 15:10 after turning away from the Pharisees Jesus turns to the crowds and calls on them to 'listen and understand.' Matthew adds the disciples' reporting of the Pharisees' *scandal* to Jesus in the question, 'do you know that the Pharisees were offended when they heard this?' (15:12), and Jesus' response when he calls them *blind guides* (15:14; cf ch 23).

Both 16:12 and 17:13 describe the disciples' understanding of Jesus' warning to beware the teaching of the Pharisees and Sadducees, and his confirmation that Elijah is John the Baptist. Through this examination we observe that the disciples understand Jesus' message whereas the crowds do not understand it. Consequently, we conclude that the concept of 'understanding' (συνίημι) functions as a criterion to distinguish the insiders from outsiders.

The understanding of the disciples, however, cannot be sufficiently explained by the term 'understand' and instead, the subject should be enhanced by other terms. The detailed breakdown is as follows (cf Barth 1982):

ἀκαρπὸς γίνεται	become unfruitful (13:22)
ἀγοράζω	buy (ἀγοράζει in 13:44, ἡγόρασεν in 13:46)
δίδωμι	give (εἰδίδου in 13:8; δέδοται twice in 13:11, δοθήσεται once in 13:12)
ἐκάμμισαν	they have closed (their eyes) (13:15)
ἐκβάλλει	brought forth (13:52)
ἐπαχύνθη	to become unable to understand (13:15)
ἐπιστρέψωσιν	convert (13:15)
γινῶναι	to know (13:11)
ἰδου	behold (13:3)
καρποφορεῖ	bear fruit (13:23)
πέπρακεν	sell (13:46)
ποιέω	do (ποιεῖ in 13:23 ἐποίησεν in 13:26)
πωλέω	sell (13:44, πωλεῖ)
σκανδαλίζεται	take offence (13:21)

7.5.3 Theme and Action

7.5.3.1 Theme: Judgement

Judgement, which will occur at the close of the age, is a theme in the parables of the Weeds and the Dragnet. This theme is designed to challenge the hearers in the light of their current response to Jesus' message and at the same time to warn the hearers against the antagonistic and antinomian behaviour of false-disciples (Gundry 1994:274). Two expressions refer to the theme of judgement: 'the furnace of fire' and 'weeping and gnashing of their teeth.'

7.5.3.1.1 'the furnace of fire' (εἰς τὴν κάμινον τοῦ πυρός)

In the Synoptic Gospels, the expression 'the furnace of fire' is found only in Matthew (13:42, 50) where it occurs twice. Jesus speaks of 'the furnace of fire' in his interpretation of the parable of the Weeds and of the Dragnet. In the Old Testament the fiery furnace refers to the ordeal which tests and purifies the people. In Deut 4:20 and Jer 11:4, Egypt is compared to the 'iron furnace' and in Isa 48:10 the exile is described as the 'furnace of affliction' (cf Ezek 22:17-22). Unlike this usage, here 'the furnace of fire,' refers to separation by the final destruction. In the parable of the Weeds, premature separation is postponed until harvest time. The Weeds, however, will be separated to be burned at the harvest. The parable of the Dragnet refers to the final judgement in which the bad fish will be separated and destroyed.

7.5.3.1.2 'Weeping and gnashing their teeth' (ὁ κλαυθμὸς καὶ ὁ βρυγμὸς τῶν ὀδόντων)

The second fearful expression 'weeping and gnashing their teeth' (ὁ κλαυθμὸς καὶ ὁ βρυγμὸς τῶν ὀδόντων) occurs seven times altogether in the Synoptic Gospels. It is found six times in Matthew (8:12; 13:42, 50; 22:13; 24:51; 25:30) and only once in Luke (13:28). This expression does not appear in rabbinic and apocalyptic literature (Gundry 1994:146) and should be understood in terms of Matthew's rhetoric. That it occurs twice in the parable discourse and five times in connection with Jesus' parables elsewhere in the Gospel, is a significant phenomenon in the study of Jesus' parable.

This expression does not refer to a mere division between the disciples and the crowds but to the final judgement. In the parable of the Weeds, 'those who commit lawlessness' will be cast into 'the furnace of fire.' This is compared with 'the righteous who will shine like the sun in the kingdom of the Father' (13:43). The parable of the Dragnet also contains the theme of the final judgement, repeatedly. 'The wicked' will be separated from 'the righteous' and cast into the furnace of fire (13:49-50).

7.5.3.2 Action: Sowing of Seed

The first example of repeated action is the sowing of seed. Matthew uses this word 'sow' (σπείρω) repeatedly in the mode of *polyptoton* – the repetition of the same word in several cases, moods, tenses, persons, degree, number, gender, etc (Bullinger 1898:268):

- Participles: σπείρων (13:3, 37), σπείραντος (13:18), σπείρας (13:39), σπαρείς (13:19, 22), σπείραντι (13:24), and ἐσπαρμένον (13:19).
- Infinitive: σπείρειν (13:3).
- Finite Verb: ἔσπειρας (13:27) and ἔσπειρεν (13:31).

The parable of the Sower starts with the sentence 'a sower went out to sow' and this opening sentence characterises the agent in such terms as 'sower' (σπείρων) and 'to sow' (σπείρειν) (13:3). The agent is called 'sower' instead of being called 'farmer' or 'labourer.' Regarding this title Bruner (1990:482) points out that there is actually no such thing as the 'sower' on a farm; sowing is only one of the many functions of a farmer.

In this parable four different kinds of sowing are implied by the term 'fell' $\pi\acute{\iota}\pi\tau\omega$ ($\epsilon\pi\sigma\epsilon\iota\nu$): along the path (13:4), on rocky ground (13:5), among thorns (13:7) and on good soil (13:8). This term is interpreted as 'sow.' By his repetition of the term 'sow,' Matthew establishes that to the farmer, the sowing of seed is the most important work and that all other activities are secondary. Likewise, although Jesus has many other things to do, his main ministry is the preaching of the Word.

The second example of sowing is found in the parable of the Weeds where the agent and the counter-agent sow their seeds. In the parable of the Sower, the agent is depicted as the 'sower,' whereas here the agent, who sows the good seed, is characterised as a 'man' (13:24). Later the man is identified with the 'householder,' and thus it becomes apparent that the sower is not the servant (13:27). In the interpretation of the Weeds, Matthew again identifies the man with the 'Son of Man.' Through these references Matthew achieves christological emphasis. The action of sowing is also related to the enemy, the Evil One who sows the weeds. In the parable of the Weeds, the enemy cannot pull out the good seed sown by the man: he is only able to sow bad seed. The last example of sowing activity is in the parable of the Mustard Seed. A man takes a tiny mustard seed and sows it. Later it becomes a tree and all the birds come and nest on its branches.

The repeated description of *sowing* – by 'sower' and a 'man' (the Son of Man) – focuses on the preaching of the Word. To Jesus and the disciples, this work is the most crucial of all works to be done in history. Through repetition, the audience and the implied audience understand the consistent ministerial work of Jesus and his disciples.

In summary, we have examined how Matthew weaves the texture of the parable discourse by using the rhetoric of repetition of the key points. Repetition reduces 'uncertainty', and 'noise' and then facilitates the communication process. According to Anderson (1994:36), repetition is 'the availability of information from more than one source.' She maintains that the functions of repetition are the following (:44):

1. to highlight or draw attention;
2. to establish or fix in the mind of the implied reader;
3. to emphasise the importance of something;

4. to create expectations, increasing predictability and assent (anticipation);
5. to cause review and reassessment (retrospection);
6. to unify disparate elements, sometimes creating a background pattern against which other elements can be understood;
7. to build patterns of association or draw contrast.

7.6 Dialogic

7.6.1 Canonical Dialogic

7.6.1.1 Isaiah 6:9-10

The parable discourse twice exhibits a dialogic relationship with Isa 6:9-10. The first echo is found in Matt 13:13b and takes the form of *recontextualisation* defined as ‘wording from biblical texts without mentioning that the words “stand written” anywhere else’ (Robbins [1995]:118). Recontextualisation is associated with ‘the extended word for word replication of a biblical text to the poignant use of a word, phrase or clause from scripture in a new context’ (:118). Matt 13:13b reads as follows thus: ‘...because seeing they do not see, and hearing they do not hear, nor do they understand’ (Gundry 1967:33).

ὅτι βλέποντες
οὐ βλέπουσιν
καὶ ἀκούοντες

οὐκ ἀκούουσιν
οὐδὲ συνίουσιν·

(Matt 13:13b)

ἀκοῇ ἀκούετε
καὶ οὐ μὴ
συνῆτε

καὶ βλέποντες
βλέψετε

καὶ οὐ μὴ
ἴδητε

(Isa 6:9 in the Septuagint, the LXX)

In Matt 13:13b the narrator is quoting Jesus. A few comments on certain constructional characteristics are in order. Firstly, Matthew starts with ‘because’ (ὅτι) (Mark starts with ‘in order that ἵνα’) while Isa 6:9 (in the LXX) does not have this conjunction. By comparison

with Mark's Gospel, Jesus does not speak in parables here *in order* that the crowds may not understand, but *because* they do not understand. Matthew emphasises human responsibility and culpability (Gundry 1994:256). Secondly, Matthew has replaced Isaiah's 'hearing' (ἀκοή) clause with a 'seeing' (βλέποντες) clause. Thirdly, Matthew reduces the clause form of Isa 6:9 by omitting καὶ μὴ. Fourthly, the verbs 'see', 'hear' and 'understand' are employed as synonyms.

The second dialogic of Isa 6:9-10 is seen in Matt 13:14b-15 (cf Acts 28:26-27) and it is *recitation* taken verbatim from the LXX-text (Gundry 1967:116-118). For the second dialogic, Matthew employs the rhetorical strategy of 'reported speech within reported speech' instead of presenting the speech as Jesus' own speech. This speech functions as an authoritative discourse through which the audience becomes more involved in Jesus' message. The LXX-text of Isa 6:9-10 reads as follows (Matt 13:14-15):

9 καὶ ἀναπληροῦται αὐτοῖς ἡ προφητεία Ἰσαίου ἣ λέγουσα Ἄκοῇ ἀκούετε καὶ οὐ μὴ συνήτε, καὶ βλέποντες βλέψετε καὶ οὐ μὴ ἴδῃτε. 10 ἐπαχύνθη γὰρ ἡ καρδία τοῦ λαοῦ τούτου, καὶ τοῖς ὠσὶν βαρέως ἤκουσαν, καὶ τοὺς ὀφθαλμοὺς αὐτῶν ἐκάμψουσιν μήποτε ἴδωσιν τοῖς ὀφθαλμοῖς καὶ τοῖς ὠσὶν ἀκούσωσιν καὶ τῇ καρδίᾳ συνήσωσιν καὶ ἐπιστρέψωσιν, καὶ ἰάσονται αὐτούς.

9 With them indeed is fulfilled the prophecy of Isaiah which says: 'You shall indeed hear but never understand, and you shall indeed see but never perceive. 10 For this people's heart has grown dull, and their ears are heavy of hearing, and their eyes they have closed, lest they should perceive with their eyes, and hear with their ears, and understand with their heart, and turn for me to heal them.'

The LXX has changed the Hebrew text in several ways: Firstly, the divine purpose is usually described by the expression '“in order that” a prophetic word “might be fulfilled”'. Here, such terms as ἀναπληροῦται and προφητεία are used and refer to Matthean *hapax legomena* (Davies & Allison 1991:394). This is associated with human responsibility (Gundry 1994:24, 257). Secondly, the LXX has the future indicative forms (you shall hear and you shall see) instead of the Hebrew imperative forms (hear and see), respectively.

Thirdly, the causal conjunction γὰρ is employed to focus on the change from an active agency to a passive condition and makes the people's obtuseness the reason for failure to understand and perceive (Gundry 1994:257). This harmonises with the causal conjunction 'because' (ὅτι) in 13:13b (Gundry 1967:117). Fourthly, the insertion of 'them' (αὐτοῖς) stresses human responsibility. Finally, the passive term, 'has grown dull' (ἐπαχύνθη), alters significantly the

meaning of the causative Hebrew 'make fat' and thus the subject has been shifted from 'prophet' to 'the people.' This implies the need for human responsibility (Evans 1989:62-63).

We conclude that the purpose of the change in style is to emphasis human responsibility rather than divine judgement (Gundry 1994:257; Evans 1989:62-63). Through this reported speech, Matthew intends to show that the disciples understand the message of the kingdom and that Jesus' message does not perplex them as it does the people. The crowds are obdurate, on the other hand, and the responsibility lies totally with them.

7.6.1.2 Daniel's Prophecy

He who has ears, let him hear (ὁ ἔχων ὦτα ἀκούτω) (Matt 13:9, 43).

According to some studies (Daube 1956:418-437; Orton 1989:145-146), the above sentence shows dialogic interaction with both Dan 11 and 12 and ancient Greek literature. This sentence consists of two parts: protasis, he who has ears, and apodosis, let him hear. Several points may be observed. Matt 13:9, 43 reveals considerable intertextuality with Dan 12:10: 'those who are wise shall understand.' We will explore this in the next paragraph. This sentence is understood also in terms of ancient Greek writings. In ancient Greek writings, the two verbs 'see' (ἰδεῖν) and 'understand' (νοεῖν) form a pair, in the sense of 'to mark what one sees' as in the example given by Daube (:423), 'when you shall see the abomination, let the reader mark it.' Secondly, in this kind of structure, the sentence of the apodosis does not contain any pronoun specifying the exact object as is the case in Daniel. In this regard, Daube (:423) gives an example from Homer: 'to the daughter of Zeus alone he brought no offerings, whether he forgot or whether he paid no heed.'

In Matt 24:15 (cf Mark 13:14) the parenthesis, 'Let the reader understand,' discloses the intertextuality with the two *genotexts* (old texts). This parenthesis contains an explicit reference to the 'abomination of desolation' (Matt 24:15; Mark 13:14).

Bearing this in mind, we maintain that Matt 13:9, 43 is a *reconfiguration* of Dan 12:10: '...but the wicked shall do wickedly; and none of the wicked shall understand; but those who are wise shall understand.' Two expressions, 'those who are wise' and 'understand' in Dan

12:10 are replaced by 'he who has ears' and 'hear' respectively in Matthew (13:9, 43), and this then becomes a rhetorical discourse in Matthew, 'he who has ears, let him hear.' This rhetorical discourse means that there is a difference between what is said and what is meant, and also that 'this is important, so listen.' The focus is on 'understanding.'

Another significant echo is seen in the phrase, 'all these things' (πάντα ταῦτα). This comes from Dan 12:7, 'to an end all these things would be accomplished.' Matthew employs this phrase thirteen times (Matt 4:9; 6:32, 33; 11:25; 13:34, 51, 56; 19:20; 23:36; 24:2, 8, 33, 34). Orton (1989:146) argues that the term πάντα ταῦτα is a semi-technical term referring to apocalyptic content. According to him, this phrase refers to the things revealed by Jesus to the disciples with eschatological and apocalyptic reference. Therefore, πάντα ταῦτα in 13:51 is understood as referring not only to the parables but also to the secrets of the kingdom of heaven.

The quotation of the 'Son of Man' from Dan 7:13 has been much debated (e.g. Smith 1991; Luz 1992; cf Burkett 1994; and Casey 1995 for recent short survey of the history). Avoiding a comprehensive discussion, we will focus on the intertextuality of the 'Son of Man.' Syntactically, the 'Son of Man' is never used to address Jesus nor is it used in the content of a confession. Jesus always uses it to refer to himself. While in most cases the phrase functions as the grammatical or logical subject, Matt 13:37 has it as predicate. Furthermore, Matthew never uses this in order to describe who Jesus is and thus the 'Son of Man' is not a christological title (Kingsbury 1988:96; Luz 1992:18).

Luz (1992:18) argues, therefore, that the 'Son of Man' should be understood in terms of horizontal and universal dimensions. The horizontal dimension is associated with his suffering and crucifixion through which he fulfils the 'law and prophets' in history, and contrasts with the vertical dimension which refers to his title as 'Son of God.' God reveals Jesus as his Son, and man confesses him as the Son of God. The universal dimension is connected with his earthly life in Palestine and his future role as the coming judge of the whole world, including the Gentiles, and is different from the title 'son of David' which reflects only one limited dimension of Jesus' history, namely his relation to the people of Israel.

In the parable discourse, the 'Son of Man' is first identified with the 'man' who has sown good seed in the parable of the Weeds and then with the Judge who will come at the close of the age (Kingsbury 1988:99; Luz 1992:19). The 'Son of Man' brings *division* in Israel and initiates the *shift* of the kingdom from Israel to the Gentiles. Furthermore, the 'Son of Man' will play the role of the Great Judge at the final *judgement*, not between Jews and Gentiles but between the disciples and the non-disciples.

In addition to these examples, there are other echoes of Daniel's prophecy, but they are not an exact repetition (see Gundry 1994:250-282 for discussion). In the following table 7-2 we present intertextual data as found in the parable discourse (cf Gundry 1967:35; Orton 1989:145-146):

Table 7-2: Matthew's Dialogic Relationship with Daniel

Matt 13 the interpretation of 'parables'	Dan 5:12; etc the interpretation of dreams, explanation of riddles, and solving of problems
Matt 13:11 the revelation of the mystery	Dan 2:19, 30, 47; etc the mystery revealed
Matt 13:19, 23 understanding 'the Word'	Dan 10:1; understanding the Word and the vision.
Matt 13:32b the birds of the sky come and nestle in its branches	Dan 4:12 Its leaves were fair and its fruit abundant, and in it was food for all. The beasts of the field found shade under it, and the birds of the air dwelt in its branches, and all flesh was fed from it.
Matt 13:39, 49 the close of the age	Dan 1:5; 2:28; etc. the latter days and the time for the end
Matt 13:41 the hope of the kingdom	Dan 7:18; etc. But the saints of the Most High shall receive the kingdom, and possess the kingdom for ever, for ever and ever.

(to be continued overleaf)

Table 7-2: Matthew's Dialogic Relationship with Daniel (continued)

Matt 13:41 understand	Dan 12:8 I heard, but I did not understand. Then I said, 'O my lord, what shall be the issue of these things?'
Matt 13:42, 50 and throw them into the furnace of fire; there men will weep and gnash their teeth.	Dan 3:6 and whoever does not fall down and worship shall immediately be cast into a burning fiery furnace.
Matt 13:43 Then the righteous will shine like the sun in the kingdom of their Father.	Dan 12:3 And those who are wise shall shine like the brightness of the firmament; and those who turn many to righteousness, like the stars for ever and ever.

7.6.2 Social and Cultural Dialogic

7.6.2.1 Group Orientation

The parable discourse contains three main character groups: Jesus, disciples and crowds. Regarding the latter two groups, Matthew refers to the μαθηταί seventy-two times (μαθητής three times and μαθηταί sixty-nine times) and to the ὄχλοι fifty times (ὄχλος nineteen times and ὄχλοι thirty-one times), according to our observation.

Matthew has a special interest in the term μαθηταί. He regularly employs the plural form, μαθηταί, and uses the singular, μαθητής, only three times (10:24, 25, 42). This means that Matthew prefers to use group rather than individual identity when describing the disciples. As seen earlier, the first-century Mediterranean world was a faction-ridden society and, therefore, was not individualistic but dyadic, or group-oriented, in character. The fundamental unit of social analysis was not the individual person but the dyad, a person in relation with and connected to at least one other social unit – the family, in particular (Malina & Neyrey [1991] 1993b:73). There were two types of groupings in society: natural and voluntary (5.1.3.2). In Matthew's Gospel, the μαθηταί are a voluntary group rather than a natural group.

The group identity of Jesus' disciples is clearly expressed in Matthew. In this regard, Kingsbury (1988:13) describes the 'disciples' as a 'single' character. In contrast to Mark, Matthew frequently reveals his preference for the group appellation. He refers to 'his disciples' in 24:1, whereas Mark refers to 'one of his disciples' in the *parousia* discourse (Mark 13:1). In the same discourse (24:3), Matthew stresses group orientation by using the term, 'the disciples,' unlike Mark 13:3 where the personal names, Peter, James, John and Andrew appear. In similar fashion Matthew uses 'his disciples' in 26:35 whereas Mark 14:33 has Peter, James and John. Compare also Matt 28:7 with Mark 16:7, and Matt 26:17-19 with Mark 14:13. Concerning this style, Gundry (1994:476) says that the term μαθηταί is a Matthean term. In this manner, Matthew reveals a concern with group orientation instead of a tendency toward individualism (Baird 1969:35-36). This is also evidenced in the parable discourse where the group identity of the disciples is mentioned twice (13:10, 36) and their individual identity is not stated.

7.6.2.2 Honour-as-Place

Although many works have been published on the subject of the crowds, there is no clear consensus on their role and characteristics, and the relationship between them and the disciples in Matthew's Gospel. There are various understandings of the crowds: these include viewing them as an applauding backdrop (Strecker 1988:107), as having no theological significance (Guelich 1982:49, 59), as potential disciples (Luz 1989:456), as a 'buffer' between the religious authorities and Jesus (Bauer 1992:364), or as disciples (Morris 1992:94; Gundry 1994:66, 249). Most scholars agree, however, that the crowds differ from the disciples (e.g. Kingsbury 1988; Wilkins 1988; Bauer 1992; Carter 1993; Stanton 1994).

Kingsbury (1988), for instance, distinguishes sharply between the two by employing narrative criticism. The μαθηταί are depicted as 'round' in character because they possess not only numerous traits but also traits which conflict (:13), and the ὄχλοι are depicted as 'flat' in character because they are not rich in traits (:24). Later he again emphasises this distinction by using the rhetoric of comprehension in terms of 'perception', 'cognition' and 'reaction' (Kingsbury 1995). The disciples 'see', 'understand' and 'receive' Jesus and, by contrast, the crowds see, but neither understand nor react to him. The disciples have faith in Jesus whereas the crowds do not have faith in him.

The ὄχλοι, on the other hand, are basically depicted as neutral. They are not the members of Jesus' spiritual family. Although they follow Jesus, their following is not related to the twin features of personal 'commitment and cost' (Wilkins 1988:170; Kingsbury 1988:46). They never demonstrate their faith in Jesus. Instead, Jesus expresses *his* compassion for *them* (9:36). In this regard, the ὄχλοι appear as the object of Jesus' ministry.

We maintain that there is a boundary between the disciples and the crowds. This is clearly shown in the parable discourse. Within the periodic structure of the parable discourse, separation takes place in two dimensions: separation between *the disciples* and *the crowds*, and between *the public place* and *the house*. The first period consists of the disciples and the crowds as the audience. A shift in the audience occurs from this mixed audience to the disciples only in the second period. This shift reflects not only cultural dialogic regarding both honour and shame but also Matthew's ideology. This shift is further explained by the phenomenon of the shift in the geographical location.

The parable discourse discloses a shift in the geographical location from public place to private house. In the first period, Jesus went out of the house to be with the crowds in a public place, and in the second period, Jesus left the crowds and went into the house with the disciples. Just as Matthew has a special interest in the disciples, so does he also have a special concern for the house, οἶκος. In Matthew, the 'house' does not only refer to the building and property but also to family and kin. Therefore when Jesus enters the house, it does not mean that he merely walks into a building; he enters into fellowship with the people of the house (Crosby 1988:12).

The crowds are with Jesus in a public place and are excluded when Jesus enters the house. By contrast, the disciples go into the house with Jesus and hear him speak more parables. This is a privilege given to the disciples, a privilege which the crowds do not have in Matthew's Gospel. The focus is on the phrases, 'Jesus with the disciples' (1:23; 17:17; 26:18, 20, 29, 36; 28:20; cf 9:15; 26:11) and 'the disciples with Jesus' (12:30; 26:38, 40, 71; cf 8:11; 9:11). These expressions highlight the close association the disciples have with Jesus, and apply to the inner circle of those who share in the presence, or the company, of Jesus (Kingsbury 1988:131).

As stated earlier, in the Mediterranean world honour is displayed by social space (5.1.3.1). 'Being with Jesus' ensures honour to a person, and the disciples are ascribed honour, therefore, by Jesus. This is an honour which the crowds do not share.

7.6.2.3 Patron and Clients

Patron-client relationship is seen as a cultural dialogic which is used to describe the relationship between Jesus and his disciples in Matthew's Gospel. This relationship is a personal bond which is voluntary and which is based on a strong inequality and difference between patron and clients (5.1.3.3). Another form of patronage is brokerage (Moxnes [1991] 1993:248). 'In brokerage, the broker-patron functions as a mediator who gives a client access to the resources of a more powerful patron' (:248). The patron deals with the first order resources such as land, jobs, goods, funds, power, and information, all of which are controlled directly by himself whereas the broker is associated with the second order resources which are largely strategic contact with other people who control the first order resources (Malina 1988:12).

The disciples are a voluntary group which has formed around Jesus. As a result, Jesus can be regarded as the patron as well as the broker of this fictive family, and his disciples become his clients. As broker Jesus provides the second order resource of access to God. To his clients, who were separated from God by their sins, Jesus provides the way to approach God as their patron rather than as their judge. Jesus is the bringer of the kingdom of heaven. As patron Jesus heals the sick and saves people (1:21; 8:25; 14:30). In this way, Jesus utilises his own resources to place him in the role of patron. This relationship is best shown by the use of the possessive pronouns, 'his' and 'your', which are used together with the term 'disciples' (or 'his twelve' in 10:1 and 11:1). For the most part the pronoun, 'his', refers to Jesus, except in 11:2 where it refers to John the Baptist. In the parable discourse, patron-client relationship is expressed in the expression 'his disciples' (13:36).

In summary, through social and cultural dialogic we conclude that Matthew's rhetorical strategy is to draw the boundary between the disciples and the crowds. The disciples are the core and primary members of Jesus' movement.

7.7 Summary and Conclusion

Centripetal rhetoric of the parable discourse covers a wide spectrum in communication. We have examined the unification and centralisation of Matt 13:1-53, while focusing on the relationship between form and content. The summary is as follows:

1. Jesus' parable is a Christian rhetorical discourse, which differs from the traditional concepts of the parable such as allegory, metaphor and example. Jesus' parable differs from that of the Greek teachers of his time. While the Greeks use parable as *paideia* for the inculcation of culture, Jesus uses it for teaching about the kingdom. This means that Jesus' parable is based neither on dominant Jewish rhetoric nor on dominant Hellenistic rhetoric, but exhibits the nature of subcultural rhetoric, both Jewish and Hellenistic. Consequently, Jesus' parable seems to the Greeks to be lacking in meaning although the parable refers, in fact, to the kingdom. For this reason Jesus' parable becomes enigmatic to ears acquainted with Hellenistic culture.
2. Matt 13:1-53 is seen as a *cento* or *textus* which is based on the parable of the Sower as proposition, rather than as a mere group of several reported speeches from Jesus' sayings (parables) and from the Old Testament. The parable discourse follows the pattern of *the elaboration of a chreia*. Because of Jesus' parable-without-reference, the parable of the Sower functions as the *chreia* to be elaborated. The *chreia* elaboration occurs over two periods: during the process of the elaboration of the *chreia*, the crowds, who do not understand, are left behind when Jesus and his disciples go into the house where the elaboration is continued. In this way, the elaboration in the first period is related to the crowds in a public place and the elaboration in the second period is related to Jesus and his disciples in the house.

The crowds, who are separated from Jesus, do not understand his teaching about the kingdom, while the disciples, who remain inside the elaboration of the *chreia*, do. The disciples have God-given knowledge. In this way, Matthew separates the disciples from the crowds, and this is the basic framework for understanding the parable discourse. The disciples are the core and primary members of Jesus' movement and the crowds are not. Separating the disciples from the crowds is a form of socialisation in Matthew's Gospel.

3. In order to explain the function and purpose of Jesus' parables, Matthew employs chiasmic structure in 13:10-18, where he establishes the separation between the disciples and the crowds through antithetical redundancy. According to this chiasmic structure, the antithesis between the disciples and the crowds is characterised by the antithesis between 'give' and 'give not', between 'have' and 'have not' and between 'give' and 'taken away'. The contrast between the disciples and the crowds is reflected in the contrast between 'hear' and 'do not hear', between 'see' and 'do not see' and between 'understand' and 'do not understand.' Through this chiasmic structure Matthew discloses a significant doctrine – election and judgement – since the disciples' understanding of the secrets of the kingdom of heaven is by God's grace.
4. Matthew employs another type of antithesis. This device focuses mainly on the contrast between *belonging to God* and *belonging to man and/or Satan*. This is depicted specifically through the three parables (the Sower, the Weeds, and the Dragnet). Matthew expands the comparison between disciples and crowds into the comparison between belonging to God and belonging to Satan. In this structure Matthew draws the audience's attention to the fact that a common enemy exists.
5. Circumlocution is synonymous with 'social deixis' in modern semiotic theory and with 'labelling' in the social scientific approach. By this strategy Matthew creates master status. Labelling includes God as kingdom and Father; Jesus as the sower of the kingdom of heaven and as the Son of Man who judges all people at the close of the age; the disciples as the sons of the kingdom of heaven (the sons of God, the Father); and the non-disciples as the sons of the Evil One, the enemy.
6. Repetition is used widely by Matthew in the parable discourse and includes key terms and formulas, circumlocution and antithesis, theme and action. The parable discourse establishes *identification* between Matthew and his audience by collaborating with the repetition.
7. The parable discourse contains significantly canonical dialogic with Isaiah and Daniel and non-canonical dialogic with first-century Mediterranean culture such as group orientation, honour and shame, patron and client, and social space. Specifically, the cultural dialogic employed in the parable discourse explains the separation of the disciples from the crowds.

It is important to realise that centripetal rhetoric establishes the identity of the disciples as in-group (Jesus' inner group) and the crowds as out-group through antithesis between the disciples and the crowds. This separation implies conflict between the two groups. Yet, this conflict is a form of socialisation (Coser [1956] 1965:31). Based on this we maintain that Matthew unifies the disciples *thus* and builds the community based on Jesus Christ since conflict in socialisation is 'an essential element in group formation' (Coser :31; Neyrey [1991] 1993). What we discover through Matthew's rhetorical strategy in the parable discourse is the idea that '*the closer the relationship, the more intense the conflict*' (Coser :67). The disciples' close ties with Jesus and their great involvement in Jesus' ministry make the conflict stronger (:68).

8 Pentadic Analysis

Although the parable discourse is a *cento*, as seen in our observation on the elaboration of a *chreia* over two periods in chapter seven, the parable discourse in Matthew 13 consists of eight reported speeches of Jesus. Each reported parable is a short but complete narrative, which forms its own pentad. Thus the multiple scenes, acts, agents, agencies and purposes contained in Matthew 13:1-53 provide a special opportunity for a Burkean pentadic critique (5.1.1.6.3). The pentadic analysis focuses on the text as a symbolic action representing the author's motivation.

According to Burke, the terms we use are inherently ambiguous because such terms are associated with various backgrounds: political, social, cultural, ideological, economic and so on. This concept is what Bakhtin calls 'heteroglossia' and what imparts an enigmatic nature to Jesus' parables. Mack (1988:150-165, 1989b) maintains that this enigmatic nature is caused by cultural intertextuality between Jesus' parable and Hellenistic and Jewish culture (7.1). Robbins (1993) also recognises that the rhetoric of Jesus' parable is subcultural rhetoric – both Jewish and Hellenistic-Roman. Although words are ambiguous, human beings use language to deliver the basic forms of thought. In order to discover human motives as expressed through language, Burke proposes his five terms as generating principles.

In any complete narrative, all the terms of the pentad can be found in some form. The critic can simplify the subject of the text by applying the five master terms of the pentad: scene, act, agent, agency, and purpose. The concept of a key term or ratio provides a basis for a consistent interpretation of the pentadic ambiguity within a single text, and establishes a grammar that the critic can use as a guide for the analysis of the same text. The value of the pentadic approach lies in the ambiguity of the terms (heteroglossia).

The focus of the pentadic method is not to 'dispose of' any ambiguity by merely disclosing the fact that it is an ambiguity, but to 'study and clarify the *resources* of the ambiguity' (Burke [1950] 1969b:xix). Thus, due to ambiguity, the critic can have the full benefit of a pentadic analysis. In the following section we will present our pentadic analysis of each parable. This will reveal what key term or ratio is used as the predominant rhetorical strategy in the parable

discourse. In the process of our study, we will also examine the dialogic nature of the key pentadic elements. This is the study of heteroglossia.

8.1 The Parable of the Sower (13:1-9, 18-23)

8.1.1 The Parable of the Sower (13:1-9)

According to our observation, the Sower is an element of the first period and pentadic analysis will help us to understand the enigmatic nature of the parable. The parable of the Sower consists of two parts. One is the parable itself (13:1-9) and the other Jesus' interpretation (13:18-23). Thus it can be analysed by using two pentads. Jesus' interpretation establishes guidelines for us to examine the parable of the Sower by means of the dramatic pentad. The following is the analysis of the five elements in the pentad of the Sower.

- The *scene* is the farm where the sowing takes place. This parable describes four places; the path, rocky places, thorns and good soil.
- The *act* is sowing and harvesting.
- The *agent* is a farmer – the sower.
- The *agency* is seed, and counter agencies are birds and sun.
- The *purpose* is to have an abundant harvest.

Agent-Agency. The full explanation of the Sower will be given later because the pentad of Jesus' explanation of the Sower offers a clear solution for our purpose. Here we will examine key terms of the pentad. This parable is related to the agricultural sphere where sowing forms an important part of the farmer's life. The agent (the sower) and the agency (the seed) are very important elements in the sowing process. While Mark does not refer to the sower and exclusively stresses the sowing, Matthew uses 'he' (αὐτὸν) to refer to the sower in 13:4. This means that Matthew calls attention to the sower (Gundry 1994:253). He does not give further details, however, about the sower.

Seed is related to yield. In order to produce as much as possible, the farmer has had to collect the best seed for sowing during the previous year. This is the first important stage in an annual

product. Next, in the season of sowing, the sower should sow carefully so as not to waste the seed by scattering them on infertile soil. No mention is made of these things. This parable does not focus on the quality of the seed, nor on the proper time of sowing or the identity of the sower. Neither does it mention his accountability for his sowing – whether this be along the path, on rocky places, among thorns or on good soil. Nothing in the parable provides any information about these matters. We must assume, therefore, that the sower and the seed are perfect. This is clearly expressed in Jesus' interpretation of the Sower.

Regarding the agency of seed, Evans (1985) examines canonical dialogic of the Sower in the light of Isa 55:10-11. The text reads as follows: 'As the rain and snow come down from heaven, and do not return to it without watering the earth and making it bud and flourish so that it yields seed for the sower and bread for the eater, so is my Word that goes out from my mouth: it will not return to me empty, but shall accomplish what I desire, and achieve the purpose for which I sent it.' The efficacy of the Word is found as the unifying theme in both texts.

Regarding the agency of birds, Payne (1983:170) examines its dialogic nature. According to him, certain birds were seen as instruments of Satan in the culture of first-century Palestine. This idea can also be found in Rev 18:2; 'Fallen, fallen is Babylon the great! It has become a dwelling place of demons, a haunt of every foul spirit, a hunter of every foul and hateful bird.' In this verse, 'demon', 'foul spirit' and 'hateful bird' are associational clusters which form one image. By contrast, the Holy Spirit is depicted as a dove in Matt 3:16, John 1:32, 33. Consequently, the birds' behaviour can be understood as active manifestation of the Evil One, and this is clearly underlined when Jesus interprets the bird as the Evil One.

Scene-Purpose. The scene predominates in this parable. The preparation of the soil is the farmer's domain and is an important aspect of Mediterranean agriculture (Hedrick 1994:175). Some scholars debate whether sowing should come before ploughing or the reverse. Jeremias ([1972] 1989:11-12) and White (1964), for example, maintain that sowing precedes ploughing. Payne (1983), Wenham (1989:43) and Scott (1989:353), however, consider that debate about the order of the ploughing and sowing in the parable is senseless. This appears to us a correct observation. Since there is no mention of the preparation of the soil, the focus is clearly not on this topic but on the result of sowing.

Four kinds of soil feature in this parable. The path refers to the place where the birds eat up the seed; the rocky places to where the plants are scorched by the sun because of shallow soil. This implies barrenness. The thorns represent the places where the plants are choked. In this regard, Scott (1989:354) recognises the canonical intertextuality with Jeremiah 4:3; 'Break up your unploughed ground, and do not sow among thorns.' The good soil is where the farmer produces a crop, a hundred, sixty or thirtyfold.

The focus of the Sower is on the relationship between the soil and the seed. This is manifested by a fourfold progressive pattern of response as seen in the previous chapter. The emphasis is on what happens to the seed, and whether there is a harvest or not. Three kinds of soil – along the path, the rocky places, and the place of thorns – cannot produce any crop. Only the good soil produces a crop – a hundred, sixty or thirtyfold. The harvest depends solely on the condition of the soil. This is a rhetorical strategy which consists of three negatives and one positive as seen in Matt 23:8-12. Thus the climax is on the fourth response (cf Combrink 1989:12). The contrasting response of the different kinds of soil to seed is stressed. This reflects a living dialogue with the subject of *separation* which is also evidenced by other texts such as the Two Houses (7:24-27) in Matthew's Gospel (Payne 1983:165; Wenham 1989:45).

8.1.2 The Interpretation of the Sower (13:18-23)

The parable of the Sower may be unclear to the audience, so Jesus explains the parable to them. Through the pentad of the interpretation of the Sower, we can more clearly understand Jesus' motive in giving his disciples this parable. The following is the analysis of the five elements in the second pentad.

- The *scene* is the world where the message of the kingdom is preached.
- The *act* is to understand or to misunderstand through hearing the message.
- The *agents* are four different types of hearer and the *counter-agent* is the Evil One.
- The *agency* is the Word of the kingdom.
- The *purpose* is to bear the fruit of understanding.

Agency. The seed is interpreted as 'the message of the kingdom.' The implied audience understands that the parable of the Sower is about the kingdom, although the parable does not

contain the term 'kingdom.' This audience also understand that Jesus' ministry is like the sowing of seed. The abbreviated form of the 'Word' occurs in several verses (13:20, 21; twice in 22, 23), and is followed in each case by a reference to *hearing, understanding, joy, tribulation, persecution, stumbling, choking, inward stability or bearing of fruit* (cf Jeremias [1972] 1989:77-78).

Agent-Act. In this pentad, agent and act are dominant. As stated above, the elements of this pentad differ from those in the pentad of the parable of the Sower. There the sower plays the role of agent and four types of soil appear as scenes. In this pentad the sower does not appear and instead, four types of hearers appear as agents. The most important terms describing the agent's act are *hear* (13:8, 10, 12, 13, 14, 15, 18, 21), and *understand* (13:19, 23). The interpretation is as follows: the path is associated with the hearer who does not understand the 'message' because of the intervention of the Evil One; the rocky place is the hearer who does not endure trouble or persecution; the thorny places refer to the material concerns of life which stifle the spirit; and the good soil is the hearer who understands and produces a crop, a hundred, sixty or thirtyfold.

The agent-act ratio focuses on the pairing of *hearing* and *understanding*, including the reaction of bearing fruit, which forms a dialogic relationship with the quotation of Isa 6:9,10 in 13:13-15 (Lambrecht 1992:163). The first three hearers, who are compared to path, rocky places and thorny places, do not understand the message although they hear it. Consequently, the message which is given to the three hearers is interrupted by the Evil One, by tribulation and persecution and by desire for worldly wealth. Neither bears the fruit of the message. Only the fourth hearer, who is compared to the good soil, understands the message of the kingdom and responds to it.

In this way, the agent-act ratio discloses that simply hearing the Word of the kingdom is insufficient: it must be understood and reacted to by the hearer who then bears fruit. Although hearing is the first important step towards bearing fruit, people should not be content with merely hearing the message. It is crucial that the hearer should bear fruit after hearing and understanding the message. Bearing fruit is not simple, for it involves suffering and sacrifice. The hearer should be engaged in all three steps of hearing, understanding and bearing fruit. The hearer's responsibility is highlighted in other verses in Matthew and James (cf Lambrecht

1992:163). The focus of the agent-act ratio is on distinguishing between the hearer who understands and bears fruit and the mere hearer who does not produce the fruit.

In summary, Jesus' explanation has clarified the parable of the Sower as the parable of the kingdom. The seed is the message of the kingdom and the sower refers to Jesus Christ as the bringer of the kingdom and, inclusively, to the evangelists. God's Word is widely preached to all kinds of people. The focus of this parable is on the hearer's responsibility with regard to the message. In this parable two kinds of hearers are contrasted. One is the mere listener who does not understand and thus does not bear fruit because of lack of commitment to the rigorous demands of discipleship, and the other is the hearer who understands and then is fruitful through enduring obedience to the Word. In the proclamation of the message of the kingdom, this *division* between the two types of hearer is inevitable.

[T]he word of God is proclaimed and causes a *division* [italics mine] among those who hear; God's people receive the Word, understand it, and obediently fulfil it; others fail to listen because of a hardened heart, a basic superficiality, or a vested interest in riches and possessions. These people fail to bear fruit, and even what they have – spiritually speaking – will be taken from them.

(Kistemaker 1980:29)

8.2 The Parable of the Weeds (13:24-30)

8.2.1 The Parable of the Weeds (13:24-30)

The parable of the Weeds is also related to the agricultural domain and has a bi-polar structure, wheat and weeds, owner and enemy, the sowing of good seed and the sowing of weeds. The following is the analysis of the five pentadic elements.

- The *scene* is a farm field where the whole process of growth from sowing to harvest takes place.
- The *act* is to sow the wheat seed and to harvest it by separation. The counter-agent sows the weeds in the same field.
- The *agent* is the owner who sows the wheat seed in his field and the *co-agents* are the servants and the reapers. The *counter-agent* is the enemy.

- The *agencies* are the good seed and weeds.
- The *purpose* is to obtain a good yield.

Agency. Both wheat and weeds appear as agencies. In the Old Testament the sowing of seed and the growth of plant is used to refer to righteous behaviour (e.g. Hos 10:12; Jer 4:3-4; Isa 55:10). Hosea 10:12, for instance, reads as follows: 'Sow for yourselves righteousness, reap the fruit of steadfast love; break up your fallow ground, for it is the time to seek the Lord, that he may come and rain salvation upon you.' The term ζιζάνια which is used for weeds is understood to refer to darnels. The darnel is a Palestinian weed which is closely related to bearded wheat and which, in the earlier stage of growth, is difficult to distinguish from the wheat (Jeremias [1972] 1989:224).

Agent-Act. While the parable of the Sower describes four types of soil, and its focus is on the relationship between the soil and the seed, the parable of the Weeds refers to only one soil. As seen in the parable of the Sower, the parable of the Weeds does not contain any information about preparatory stages of cultivation, focusing on one point, the sowing of the seed in the field. The agent (the owner) sows the good seed in his field, whereas the counter-agent (the enemy) intrudes into the same field and distributes the darnels there. They appear to be remarkably alike in the early stage but through the fruit (ears of grain) they are recognised as being quite different. It is necessary to remove the weeds, but the agent does not want to remove the weeds from that field while the wheat is still growing. At the time of harvest, however, he will separate wheat from weeds. The acts of the agent and the counter-agent are contrasted.

While the parable of the Sower does not have a co-agent, this parable introduces co-agents in the form of servants and reapers. The reapers collect the weeds and tie them into bundles for burning, whereas they gather the wheat and store it in the owner's granary. The agent-act ratio focuses on the act of sowing by agent and counter-agent and on the separation of the wheat from the weeds at the harvest.

The agent-act discloses two key points. The owner's authority over his farm is established by the narrator in his reporting speech and by the character in reported speech. The narrator confirms this by calling the agent ('man') 'master of the house' which can be seen as referring to Jesus (10:25), and at the same time God (20:1, 11; 21:33) and the disciples (13:52; 24:43)

also (Kingsbury 1969:68). Authority is also clearly expressed when the character (owner) commands his servant not to uproot the weeds until harvest. Although the counter-agent intrudes on the farm, he cannot control the farm which is governed by the owner. Another point is the rejection of a premature gathering of weeds in favour of the effective separation of wheat and weeds at the time of harvest (Lambrecht 1992:165).

Purpose-Act. The purpose-act ratio is prominent. The purpose of the owner is to produce as much wheat as possible. This purpose controls the agent's act. Although the field is used by the owner for wheat, it cannot be reserved for that purpose alone because the enemy intrudes and uses it for his own purpose. Thus in the field there is the co-existence of the wheat and the weeds. This is not recognised, however, during the period of growth of the plants. The recognition is made with the development of the ears of grain.

When the servants discover the weeds, they report it to the owner and suggest that they be pulled up immediately, because of their worthlessness. Sometimes in farming such weeding is done. In this case, however, the owner persuades the servants to leave the weeds until harvest time, for he fears that pulling them out will endanger the wheat. Accordingly, both will grow together and at the harvest will be collected separately. This is the best way according to the owner. Thus the agent's purpose controls his act.

In summary, there are inherent contrasts in this parable between the agencies (wheat vs. weed) and between the agents (the owner vs. the enemy). The pentadic analysis of the Weeds focuses on the coexistence of the wheat and the weeds. This does not stem from ignorance. The farmer knows this and recognises that separation is necessary. He rejects the early separation between the two, however, in favour of one which will occur at harvest time. The harvest is a suitable metaphor for the judgement.

8.2.2 The Interpretation of the Weeds (13:36-43)

Jesus explains this parable to the disciples at their request. This is done for the disciples alone, in the house. This explanation contains two parts. The first part (13:37-39) deals with the iconic elucidation of seven terms.

- the sower of the good seed: the Son of Man
- the field: the world (the kingdom of the Son of Man)
- the good seed: the sons of the kingdom
- the weeds: the sons of the Evil One
- the enemy: the devil
- the harvest: the close of the age
- the reapers: the angels

The second part deals with the separation at the final judgement. In the interpretation no mention is made of the enemy's activity. No reference is made to the growing and maturing of the wheat and the weeds. Nothing is said about the servants. The focus is on the sowing as well as on the final separation between the righteous and the evildoers. The analysis of the five pentadic elements appears thus:

- The *scene* is the world where the preaching and the final judgement take place.
- The *act* is to separate the sons of God from the sons of the Evil One.
- The *agent* is the Son of Man. The co-agents are the angels. The counter-agent is the Evil One.
- The *agencies* are the sons of God (the righteous) and the sons of the Evil One (the wicked).
- The *purpose* is to separate by judgement all the human beings at the close of the age and then to reward the children of God and to condemn the wicked to eternal punishment.

Scene. The scene refers to the threshing floor at the harvest where the separation between the wheat and the weeds takes place. Jesus uses the harvest metaphor to depict the final judgement. This device is usually used as a rhetorical strategy. Regarding the interpretation of the term 'field' as 'world,' there are various viewpoints (Kingsbury 1969: 96-97; McIver 1995). From the ecclesiastical perspective scholars argue that the world is identical to the community of faith, namely, the church. Dodd ([1935] 1953:183; cf Jeremias [1972] 1989:82) writes 'the lesson taught is that there are good and bad members of the Church (the Kingdom of the Son of Man).' Luz (1994:78-79) prefers an ecclesiastical interpretation when he says that, as the parable is found in the Gospel, Matthew probably uses 'world' to refer to the

church and the problem of good and evil within it. McIver (:658) maintains that the kingdom is manifested in the present in the disciples' community.

By contrast, in the universalistic interpretation, scholars take the expression 'the field is the world' (13:38) as their starting point. The world is related to universal quality on earth (Kingsbury 1969:97; Stock 1994:234). Stock, for instance, writes 'it is the earthly realm over which the Son of Man rules in the "present" and comes to judge in the "future". But it is not coterminous with the Church...' A third interpretation is suggested by Davies and Allison (1991:428). They identify the world with Israel: 'the identification of his kingdom and the church is also problematic because it presupposes that our text has to do with false disciples; but at this point in the gospel the issue is the unbelief of Israel, not unbelief in the ecclesia.'

Bearing this in mind, we will first construct the scene by examining the grammar. The parable of the Weeds (cf 18:23; 22:2) is introduced by the aorist passive tense in the phrase ὁμοιωθή ἡ βασιλεία τῶν οὐρανῶν, while the other parables are introduced by the present tense (ὁμοιός ἐστιν in 13:31, 33, 44, 45, 47, etc) or by the future passive tense (ὁμοιωθήσεται in 7:24, 26; 25:1). This grammatical usage discloses the shift in tense from past to present to future. This is a rhetorical strategy called *enallage of tense* which 'produces a very strong impression of presence' (Perelman & Olbrechts-Tyteca 1969:177). Since the aorist tense refers to the past, this is strong evidence that the parable of the Weeds is dealing with the kingdom of heaven manifest in the *present*.

The second observation is that the field can be understood in relation to the house (the master of the house οἰκοδεσπότης in v 27). In Matthew the house is a heteroglossia referring to the church (8.8 later) and is thus understood as the community of the disciples. When Jesus interprets the 'field' as the 'world,' then the world clearly differs from the house. This world is the kingdom of the Son of Man, where the preaching and the final judgement occur.

Agency. The agencies appear in the mode of antithesis, namely, the sons of God compared to the sons of the Evil One. The phrase 'the sons of the kingdom' appears twice in Matthew's Gospel (8:12, 13:38) and is used differently each time. Matthew (8:11-12) writes that '...many

will come from east and west and sit at the table with Abraham, Isaac, and Jacob in the kingdom of heaven, while the sons of the kingdom will be thrown into outer darkness; there men will weep and gnash their teeth.' Here Matthew describes the Jewish people as 'the sons of the kingdom' who are rejected from the kingdom. They are like those who hear the Word but do not understand it and so do not produce the fruit.

By contrast, in Matt 13:38 'the sons of the kingdom' refer to 'the righteous' instead of the Jews. They are like those who hear the Word and then understand it and produce the fruit. They will enter the kingdom and shine like the sun. According to Matthew, the kingdom will be taken away from those Jewish people who do not understand the Word and who are the sons of the Evil One, and will then be given to the new sons of the kingdom who produce the fruit. The agency in this pentad has a dialogic relationship with the parable of the Sower.

Agent-Act. The agent-act ratio is the most prominent in this parable. The agent is introduced as the Son of Man. Here Jesus explicitly identifies himself with the Son of Man. In this parable the Son of Man appears to have two functions. Just as the sower sows the good seed in his field, so the Son of Man preaches to this world the message of the kingdom of heaven. Just as the master is in charge of the threshing floor at the harvest, so the Son of Man stands as the Great Judge at the close of the age. These two images of Jesus Christ refer to his present earthly ministry and his future role as the Judge. He is the bringer of the Kingdom of heaven and the Judge of the Great Assizes. On the other hand, the counter-agent (the enemy) represents the devil. The devil also establishes his own dominion through 'the sons of the Evil One' in the world.

In summary, the parable of the Weeds highlights the contrasts between the Son of Man and the devil, between the righteous and the wicked, and between the eternal kingdom and eternal punishment. Jesus Christ is the bringer of the kingdom to this world; at the same time the devil also intrudes into this world. Thus it is difficult to distinguish clearly between the two. However, at the close of the age, the Judge (Jesus Christ) will separate the two by means of their fruit. The wicked will be destroyed permanently and the righteous will be rewarded. The division is inevitable.

8.3 The Parable of the Mustard Seed (13:31-32)

By contrast with the parable of the Weeds, the parable of the Mustard Seed and the parable of the Leaven are very brief, but they, too, are parables of the kingdom. The following is the analysis of the five pentadic elements in the parable of the Mustard Seed.

- The *scene* is a field where a mustard seed is growing.
- The *act* is to plant the seed.
- The *agent* is a man who plants a mustard seed.
- The *agencies* are a tiny mustard seed and the tree (and its great branches).
- The *purpose* is to produce a tree so big that birds come and make their nests in its branches.

Agency. The agency is prominent in this pentad. The mustard seed is common in the eastern world. It grows and spreads quickly and therefore a farmer must tend it with care. Thus the mustard plant should not be planted in a garden in Palestinian culture: 'Not every kind of seed may be sown in a garden-bed, but any kind of vegetable may be sown therein. Mustard and small beans are deemed a kind of seed and large beans a kind of vegetable' (Danby 1933:31). 'Seeds' refers to those plants which produce the dried seed. The mustard seed and the sesame are examples of such plants. Prohibiting the sowing of certain seeds in the garden is reflected in the synoptic Gospels. Luke speaks of a 'garden' and this is probably a reference to a household garden because of his probable adjustment to urban or Roman practice. Mark has the 'earth' which does not refer to a specific kind of ground but a soil or ground generally. In Matthew (13:31) the man plants it in 'the field,' which is a plot of ground used mainly for agriculture (Scott 1989:374-379; cf Jeremias [1972] 1989:27; Gundry 1994:268). In this way 'the field' and 'mustard seed' reflect the cultural intertexture in Matthew's Gospel.

The mustard plant is an annual and it is used as a seasoning in food and for medicinal purposes. Its medicinal, curative aspect is well known. According to Scott's observation (1989:380), there is no illness that mustard will not cure. Another feature of mustard seed is that it has been described as the smallest of all the seeds and the phrase 'like a mustard seed' is a proverbial way of referring to something very small. This is evidenced when Jesus speaks

of faith as small as a mustard seed (Matt 17:20) and when a Jewish document contains a reference to the seed in terms of smallness (Scott 1989:381; Wenham 1989:54). In the parable of the Mustard Seed the smallness is the key theme.

A tiny mustard seed contains the idea of the chronotope (time and space). This means that the mustard seed does not perform any action, which necessarily involves time and space, but itself involves the process of the development in time and space, according to Bakhtin. A seed being sown, growing and becoming a tree are what Bakhtin ([1981] 1990:205) calls the *exterior indexes* which make up the whole image, motif or plot and which involve a specific chronotope. In this case, time is not separated from space. Both time and space are in the process of *productive growth* (:207-8). Accordingly, the image of the agency is intrinsically chronotopic. The mustard seed, therefore, refers to a sequential *change of state*: from the seed to the tree to the arrival and perching of the birds on the branches.

Concerning its growth, Wenham (1989:54) writes: 'From this tiny beginning the mustard plant would grow, reaching a height of six feet (or even twice that) within a season and becoming quite sturdy enough for birds to perch in its branches.' The parable does not provide any information about the use of mustard in food and medicine, its colour and taste or even about the harvesting of the seed; this is not the purpose of the parable (Kistemaker 1980:44). The focal point is the *growth* of the tiny mustard seed.

The agency (the tree with birds in its branches) has a dialogic relationship with Ezekiel 17:23: 'It will produce branches and bear fruit and become a splendid cedar. Birds of every kind will nest in it; they will find shelter in the shade of its branches' (cf Ezek 31:1-14; Dan 4:11-12). According to this intertextuality, the tree with birds symbolises a powerful earthly kingdom.

Regarding the change of state, Jeremias maintains the eschatological nature of the parable of the Mustard Seed. He writes that '[T]he eschatological character of the metaphor of the tree or the shrub is established by the fact that κατασκηνοῦν is actually an eschatological technical term for the incorporation of the Gentiles into the people of God' (Jeremias [1972] 1989:147). It is true that the kingdom of heaven in Matthew's Gospel comprises both Jews and Gentiles. The salvation of the Gentiles can be seen in the agency of the birds (Kingsbury 1969:82;

Gundry 1994:268). At the same time, the focus of a mustard seed is on a sequential change of state (Young 1989:206).

Agent-Act. By comparison with Mark who uses 'is sown,' Matthew uses the active form of the verb in 'he sowed.' This parable starts with the statement that 'a man "took" and "planted" it.' Although there is no detailed explanation of the agent and his act, Matthew's insertion of 'he sowed' draws attention to the man's activity of sowing. As we have already observed in the parable of the Sower, a man's activity in producing fruit is important. Just as a tiny seed must be sown by the man, so the Word of the kingdom must be preached by the man.

In summary, because the agency in this parable focuses on the idea of progressive action in the expanses of space and time, Matthew envisages the growth of the kingdom of heaven. The agency expresses the view that the kingdom of heaven comprises both Jews and Gentiles (Kingsbury 1969:82; Jeremias [1972] 1989:147; Gundry 1994:267). As a result, the parable of the Mustard Seed introduces the new boundary of the kingdom of heaven, one which includes Gentiles. According to the Jewish point of view, the kingdom of God does not involve the Gentiles.

8.4 The Parable of the Leaven (13:33)

Chronotopes can transform metaphor to story which involves action and which can be regarded as a visual education. When Jesus teaches about the kingdom of heaven, he uses chronotopic narratives, as seen in these parables. The chronotopes are indispensable for understanding literary work. Without them, it is impossible to understand an abstract subject in particular. Like the parable of the Mustard Seed, the parable of the Leaven is not irrelevant to the chronotopes. The following is the analysis of the pentadic elements in the parable of the Leaven.

- The *scene* is the home.
- The *act* is to hide the leaven in the flour.
- The *agent* is a woman.
- The *agencies* are leaven and three measures of flour.
- The *purpose* is to make dough.

Scene-Agent. Both the scene and the agent in this parable differ from those of the other parables in the parable discourse. While the other parables depict a man as the agent who acts mainly in scenes of outdoor agricultural or commercial activities, the Leaven depicts a woman in a domestic activity. In first-century Mediterranean culture a woman was marginal (5.1.3.1). She was marginal in the sense of her subordinate and auxiliary role to a man. Since a wife was embedded in her husband, she lacked participation in social public spheres. The wife, however, stood at the centre of domestic life. Normally, therefore, baking bread was a family activity and kneading dough was the woman's domain (Jer 7:18). In his Gospel Matthew depicts a woman without breaking this boundary, and the parable of the Leaven is an example of such treatment. However, in Matthew's Gospel the woman has 'symbolic significance' which deviates from the cultural norm of his time (Love 1993:21; cf Love 1994; Anderson 1983:6-7). The parable of the Leaven describes a domestic scene and concentrates on the woman.

Agency. As in the parable of the mustard seed, the agency is prominent. In this case it is leaven. The term leaven is a heteroglossia. Leaven sometimes is associated with a positive notion (Lev 7:13,14; 23:17). In this regard, Young (1989:211) reports a study of the leaven of the Torah. The study connects the influence of the Torah on man with the powerful action of the leaven. The Torah is said to contain the leaven. When the children of Israel abandon their God, but continue to study the Torah, the leaven of the Torah will bring them back to God. The effect of the study of the Torah on a man is like the powerful action of the leaven in the flour.

By contrast, in Judaism leaven has a negative connotation. When people remove the leaven from the household at the Passover, this action refers to the removal of something symbolic of the impure: 'For seven days no leaven shall be found in your houses; for if any one eats what is leavened, that person shall be cut off from the congregation of Israel, whether he is a sojourner or a native of the land' (Exo 12:19). The negative image of the leaven is found in Jesus' saying when he mentions 'the leaven of the Pharisees' (Matt 16:6, 11, 12; Mark 8:15; Luke 12:1). Scott (1989:321-329) focuses on this aspect. According to him, terms such as 'woman', 'leaven' and 'hid', are associational in this parable.

The parable of the Leaven recites 'three measures' in describing the amount of flour. This echoes Gen 18:6 where Abraham serves the angelic visitors with three measures of fine flour.

Jeremias ([1972] 1989:147) observes a suggestion of divine reality in this expression because such a large amount of flour could provide bread for more than a hundred persons. Scott (1989:327), referring to Funk, suggests two more occurrences in Judges 6:19 and 1 Sam 1:24. An ephah used in these two cases is equal to three measures. This, however, seems to reflect the power by which the leaven can have a remarkably big effect (Wenham 1989:56) (We recall the uses of the 'three' measures of something for describing a large amount). In 1 Cor 5:6-8 Paul recognises this power when he speaks of kneading dough and removing the old leaven of malice and wickedness.

Act. We observed reconfiguration in canonical dialogic with Jer 7:18 in the woman's act of 'hiding' instead of 'kneading.' This can be understood as the way of coming of the kingdom. In the time of Jesus, there was an idea that the kingdom would come as a dramatic revolution through which everything would change (Kingsbury 1969:86; Hill [1972] 1982:234; Bruner 1990:504). By contrast, the operation of the kingdom is invisible but has leaven-like power to redemarcate social boundaries of purity and impurity in connection with women and children, the poor, the weak, the ill and the aged.

In summary, the point of the parable is that hidden though it is, the leaven permeates the entire batch of dough until every part is affected, and thus the action of the leaven is visible. Likewise the kingdom of heaven, which is inaugurated by Jesus Christ and might be hidden at present, will be extended until everybody recognises the presence of the kingdom of heaven in human society. This is different from the Jewish kingdom which will come as 'a revolution, a complete change of all conditions of life for Israel and the world.' Another point is that the treatment of woman in a public setting within an androcentric framework emphasises a new boundary of the kingdom (cf 5:1-7:28; 12:46-50). The kingdom is present among marginal people: 'Blessed are the marginal.'

8.5 The Parable of the Hidden Treasure (13:44)

The parable of the Hidden Treasure and the succeeding parable of the Pearl are known as twin parables. Both the Hidden Treasure and the Pearl exemplify the finding of the kingdom by the finder's decisive action in the process of inheriting the kingdom. The following is the analysis of the pentadic elements in the parable of the Hidden Treasure.

- The *scene* is the field where the hidden treasure is found.
- The *act* is the finding of the treasure and the selling of possessions to buy the field (the treasure).
- The *agent* is the man who discovers the treasure.
- The *agencies* are the hidden treasure and the man's possessions.
- The *purpose* is to possess the treasure.

Scene-Agency. Although the scene is also set in the field, this parable differs from both the Sower and the Weeds. The latter are related to the sowing of seed which can be seen as the preaching of the gospel, while the former is associated with the finding of the treasure. Palestine suffered foreign invasions many times in its history. Stories of hidden treasure, therefore, abounded in the days of Jesus because people would bury valuables in a secret place in order to keep them safe in time of war (Wenham 1989:205). Occasionally, the owner of the valuables would die without disclosing their hiding place.

In this parable a significant point is that the treasure is hidden in the field. The treasure refers to something of value and in the context of Matthew 13 it implies the treasure of the kingdom – the Word. The verb 'hid' refers to the concealment of the treasure. The hidden treasure in the field can be seen as an echo of the Old Testament. Some texts in the Old Testament use the term 'hidden treasure' to refer to knowledge or wisdom which must be sought: 'if you seek it like silver and search for it as for hidden treasures; then you will understand the fear of the Lord and find the knowledge of God' (Prov 2:4-5; cf Isa 33:6).

Since wisdom (understanding) is hidden from the eyes of every living thing, only God alone knows and understands where and how to find it (Job 28:21-23). Accordingly, the significant point of this parable is that just as the agency (treasure) is not visible, so the kingdom is not recognised. By 'not recognised,' we do not mean that the kingdom itself is invisible but that many people are spiritually blind to Jesus (Wenham 1989:207).

Agent-Act. The agent-act ratio is prominent in this parable and tells the audience how the man responds to the situation. The agent could be assumed to be a day labourer and according to social scientific study, day labourers belong to the poorest, non-elite group in agrarian-peasant society. This group includes ethnic groups, small-time merchants and those practising

despised occupations (e.g. tanners) (Rohrbaugh [1991] 1993a:135). Furthermore, the agent (a day labourer) perhaps had himself heard stories of the buried treasure (Wenham 1989:205). Occasionally, treasures were discovered by another man who might or might not recognise their preciousness. The man in this parable, however, recognises his great fortune in finding the hidden treasure while working in the field. By comparison with the merchant who seeks the fine pearls, the labourer does not have any deliberate intention of finding the treasure.

It is apparent that the focus of the agent-act ratio is on the unplanned discovery as well as on the man's response to finding the treasure – his joyful decision to purchase the field. He goes to his house, sells all that he has and buys the field in order to possess the hidden treasure. The act of the man is progressively described in the structure of *find, go, sell* and *buy*. There is no mention of using the treasure and, therefore, the focus of this parable is on the act of the agent – the “total commitment” to the treasure (Kingsbury 1969:115). Matthew depicts this total commitment by the buyer's giving up of material possessions. To the young man who wants to obtain eternal life Jesus says, ‘If you would be perfect, go, sell what you possess and give to the poor, and you will have treasure in heaven; and come, follow me’ (Matt 19:21). The kingdom is a treasure that demands our total sacrifice.

By comparing Matthew's parable of the Hidden Treasure with that of Thomas' Gospel and the rabbinic parable, Hedrick (1994:124) finds that Matthew contains two distinctive elements: the man hides the treasure immediately after its discovery and then is ‘overjoyed’ at the discovery. Regarding the term ‘hide,’ Crossan (1979:91) and Kistemaker (1980:54) emphasise the act of the finder. The finder has no right to possess the treasure legally until he owns the field. If the treasure belongs to the finder, buying the land is unnecessary. Therefore, if the treasure does not belong to the finder, buying the land is the only way to obtain the treasure (Crossan :82).

The finder knows that the present owner of the field does not know about the treasure and that if the owner sells him the field, he (the buyer) will possess the treasure. Thus the finder decides to sell all he has in order to buy the treasure, and this decisive act reflects the ‘joy’ of finding the treasure (Jeremias [1972] 1989:200-202). The parable concludes with the finder buying the field. There is no further information about the treasure, for instance, whether the finder eventually possesses the treasure or not. Consequently, we

can conclude that the parable focuses on the finder's decision and action – selling and buying (Scott 1989:401).

In summary, the parable of the Hidden Treasure can be classified as the story of the finding accidentally and the focus of the parable is on the agent and his decisive act. The agent does not belong to the elite group. On discovering the treasure the agent recognises its great value and decides to possess it. Thus he responds to the unique opportunity and his response will be the turning point in his life. Accordingly, he sells all that he has and buys the field where the treasure is hidden. Likewise, as soon as a man encounters Jesus Christ (and his message of the kingdom of heaven), he recognises Him (and the message) and responds with total commitment to Him. This is a prerequisite for becoming a disciple.

8.6 The Parable of the Pearl (13:45-46)

Certain scholars (Jeremias [1972] 1989:90-91; Scott 1989:319; Hendrick 1994:136) find some differences between the parable of the Hidden Treasure and the Pearl. The differences can be summarised as follows. First, the Hidden Treasure begins with the agency (treasure), while the Pearl begins with the agent (a merchant). Second, the Hidden Treasure has the reference to concealment, while the Pearl does not have this idea. Third, the Hidden Treasure deals with an accidental discovery, while the Pearl deals with a merchant's effort. Fourth, the finder's joy in the Hidden Treasure is only implied in the Pearl. Fifth, the Hidden Treasure is described in the present tense while the Pearl generally is expressed in the past tense. Sixth, the selling is not normal practice to the finder of the hidden treasure but normal commercial practice to the merchant.

As stated, heteroglossia produces the enigmatic nature of the parable. The differences summarised above also increase the enigmatic nature of the Pearl, so that the Pearl has a double enigma. The pentadic approach helps to reveal the author's motivation and the following is the analysis of the pentadic elements in the parable of the pearl.

- The *scene* is the market place where finding the pearl of great value occurs.
- The *act* is to sell all he has and to buy the pearl.

- The *agent* is a wealthy merchant, who is a professional and is looking for fine pearls.
- The *agency* is the pearl (it also includes all possessions).
- The *purpose* is to possess the fine pearl.

Scene-Agency. The scene refers to a commercial area or market place which is different from the agricultural setting. The agency (the pearl) comes from fisheries which gather them from the sea: the Red Sea, Persian Gulf or the Indian Ocean (Kingsbury 1969:113; Wenham 1989:207). The parable describes the agency as a very precious pearl. In the ancient world, as now, pearls were known as wealth: consider the listing of Babylon's wealth in Revelation (Rev 17:4; 18:12, 16; 21:21): 'And the twelve gates were twelve pearls, each of the gates made of a single pearl, and the street of the city was pure gold, transparent as glass' (Rev 21:21). The pearl signifies something of high value, and this is underlined by Matt 7:6: 'Do not give dogs what is holy; and do not throw your pearls before swine.'

Scott (1989:317) examines the use of the pearl in ancient literature, including rabbinic and apocalyptic writings, and maintains that 'despite the pearl's wide-spread use as symbol of wealth and value, the term "pearl" (μαργαρίτης) does not appear in the LXX. It clearly enters the Jewish repertoire in the Hellenistic age.' This is evidence that the parable is the combined product of Jewish and Hellenistic subculture. (The term pearl in translation appears once in Job 28:18 in KJB and RSV, not in ASV and NIV).

As in the Hidden Treasure the fine pearl refers to the kingdom. The agency does not involve 'hiddenness.' In this regard, Kingsbury (1969:114) writes 'the kingdom of heaven is not hidden *per se*. It is a present reality: present in Jesus as a historical personage and present in Jesus as the exalted Kyrios who calls all nations into God's kingly rule...'

Agent-Act. The agent of the Pearl is not an ordinary or poor man but a 'wealthy' merchant who is looking for fine pearls. He is a big businessman (Kingsbury 1969:113; Wenham 1989:208). He is a professional seeker. Although his finding may be accidental, it is the result, however, of his professional search. The most prominent element in this parable is the agent-act ratio, as in the Hidden Treasure. The progressive form of 'search', 'find' and 'respond' is a rhetorical strategy of Matthew. A merchant was looking for all

types of good pearls as a mere matter of course and his search is rewarded by finding a precious pearl. On finding the pearl, the merchant sells all that he has and buys the pearl.

The parable of the Pearl ends with the merchant's buying of the pearl. There is no mention of whether the buyer sells the pearl again or not. Accordingly, the focus is on buying the pearl. In this regard, Kingsbury (1969:115) writes 'the culmination of the parables of the Hidden Treasure and of the Pearl would lie in the sphere of sacrifice, or total investment, which we prefer to designate as "total commitment".'

In summary, unlike the finder who is probably a day-labourer in the parable of the Hidden Treasure, the agent in the parable of the Pearl is a connoisseur. But like the parable of the Hidden Treasure, the focus in this parable is on the agent's act. In order to possess the fine pearl, the merchant surrenders all he has for it.

8.7 The Parable of the Dragnet (13:47-50)

8.7.1 The Parable of the Dragnet (13:47-48)

This parable also presents us with two parts and resembles the parable of the Weeds. So the Dragnet and the Weeds constitute a pair (Wenham 1989:66). But the parable of the Weeds is described in more detail than this parable. The former mentions the sower, his servants, the enemy, growing together and the harvest, whereas the latter mentions only the agent and his act of catching fish. The first part is concerned with what occurred at the scene of the fishing. The second part is Jesus' explanation of the parable. The interpretation helps us to examine the pentad. The following is the analysis of the first pentadic elements.

- The *scene* is the fishery where catching of all kinds of fish in the sea takes place.
- The *act* is to catch and to separate the good fish from the bad.
- The *agent* is the fisherman.
- The *agencies* are the net and all kinds of fish.
- The *purpose* is to have good fish.

Scene-Agency. The scene is set at the fishery. Fishing was a big business at that time, and was thus important to Jesus and his contemporaries (Wenham 1989:66). A number of Jesus' disciples were fishermen. They had left their nets and their boats to follow Jesus and to become fishers of men. Even the scene of the first period in the parable discourse is set by the lake. *When Jesus uses a fishing image, the disciples understand for it is a familiar story.*

A significant feature in the parable compares well with the parable of the Weeds. The Weeds describes the scene where the mixed plants live together and are separated at harvest time – the close of the age, while the Dragnet describes the scene where catching and sorting occurs. The fish appear as agency and are set with an antithesis between good (καλά) and bad (σάπρά), as in the parable of the Weeds. In the Old Testament (e.g. Lev 11:9-12) the fish are classified according to two groups: clean and unclean (fish without scales and fins). Jeremias ([1972] 1989:226) writes of another two kinds of fish: edible and non-edible (such as crabs which were regarded as worthless).

Agent-Act. In the Dragnet the agent is the fisherman. The net is thrown and draws all kinds of fish, including the clean and the unclean — the good and the bad. The netted fish are always mixed and cannot be separated during the fishing process. The Dragnet does not provide information about how to catch the fish although this is important and requires some skill. Instead the parable describes the scene of separation. The focus of the Dragnet is on separating the good from the bad. The unclean fish, which are regarded as inedible, will be discarded and the rest will be collected in baskets.

In summary, the parable does not emphasise the situation in which all the fish, whether good or bad, live together. The focus is on separating the good from bad fish caught in order to achieve the agent's purpose. As we will see in the following section, this parable is explained by Jesus Christ.

8.7.2 The Interpretation of the Dragnet (13:49-50)

Jesus uses the parable of the Dragnet to describe the final judgement and then interprets the parable for his disciples. This interpretation is nearly identical to the interpretation of the Weeds. The following is Jesus' interpretation which provides an iconic comparison.

- sea: the world
- dragnet: the preaching of the gospel
- fish of every kind: all human beings
- good fish: true Christians, the righteous
- bad fish: nominal Christians or the wicked
- separation: the final judgement
- throwing out of the bad fish: eternal damnation

According to interpretation, the action of the net in catching all kinds of fish stands for the evangelising of all people. It is apparent that the good fish represent the righteous and the bad the evildoers, and the separation refers to the final judgement. But the interpretation omits the iconic transposition of these terms as in the parable of the Weeds. The focus of the explanation is on the separation at the final judgement. The following is the analysis of the pentadic elements of the interpretation of the parable.

- The *scene* is the judgement at the close of the age.
- The *act* is to judge by separation.
- The *agents* are the angels.
- The *agencies* are all human beings, both the righteous and the wicked.
- The *purpose* is to save the righteous and to punish the wicked by separation.

Scene-Agency. The scene contains universal and eschatological characteristics. In the Dragnet the phrase 'of every kind' (ἐκ παντὸς γένους in 13:47) reflects universality, and includes the Gentiles. In this regard, Jesus disregards the traditional social boundaries and establishes a new boundary. In addition to this, traditional Jewish culture designates the nation by the metaphor of the sea (Kingsbury 1969:120; Gundry 1994:279). The agencies of 'good' and 'bad' fish are interpreted as the 'righteous' and the 'wicked' respectively. As stated earlier, the scene-act ratio does not deal with the present world where the two live together but focuses on the final judgement in the universal eschatological dimension.

Agent-Act. The agent-act ratio is prominent. The Son of Man does not appear in this parable; the angels, who were co-agents in the parable of the Weeds, appear as agents. But the angels accompany the Son of Man at his coming (13:41a; 16:27; 25:31). The act is to separate the

righteous from the wicked, and then the righteous are gathered into the kingdom of heaven and the evildoers are punished eternally. This is the universal judgement.

In summary, the kingdom of heaven is inseparable from the final judgement. Just as the caught fish must be separated, so human beings must also experience the separation. This will happen with the final judgement at the close of the age.

8.8 The Parable of the Trained Scribe (13:51-52)

There is much debate about whether this reported speech is a parable or not (6.2.6.2). It is clear that Matt 13:52 concludes the parable discourse and also discloses some similarity with the Wise and the Foolish Builder (7:24-27), the parable of the Unmerciful Servant (18:23-35) and The Sheep and the Goats (25:31-46). There is a recent study which maintains that Matt 13:52 is one of four 'summary parables' in Matthew's Gospel (cf Orton 1989:138).

The parable of the Trained Scribe, the last of several reported speeches spanning two periods, differs from the other parables in the parable discourse. The others are parables of the kingdom of heaven, but the parable of the Trained Scribe is about discipleship. From the parables of the kingdom of heaven, the disciples have gained understanding concerning the secrets of the kingdom. Their understanding comes not from their Jewish heritage but from the revelation of Jesus Christ. They have learnt, for instance, that the kingdom of heaven is related to the listener's action. In this way, they are prepared to receive the Word. Jesus now establishes the new identity of the disciple as a trained scribe, and the code for his action, through the characterisation of the householder. The following is the analysis using the pentadic elements.

- The *scene* is a house.
- The *act* is to bring the new and old treasure out of the storeroom.
- The *agent* is the scribe who is identical to the householder.
- The *agency* is the new and old treasure.
- The *purpose* is to establish the new identity of the disciples.

Scene. The scene, 'house' (οἰκία or ὄικοσ), is significant in Matthew. There has been some debate about the concept of house in the New Testament. Klauck argues that ὄικοσ refers to lodging, room, and property while οἰκία is associated with relatives, clients and servants (Crosby 1988:33). By contrast, Elliott (1981:188) writes: 'Οἰκία in the literal sense of "house" or "building" denotes the *place* where the ministry of Jesus and the Christian mission originated and developed. The term ὄικοσ denotes *a group of persons*, a household as well as the domicile in which they lived: that is the *basic social community* to which the message of salvation was addressed.'

As seen in Elliott's work, the predominant use of οἰκία (ninety-four times) and ὄικοσ (one hundred and twelve times) in the New Testament is the starting point and focal point of the "Jesus movement" and the subsequent believer/Christian movement. Crosby (:33) writes about four interchangeable connotations of house (οἰκία or ὄικοσ) in the New Testament: historically, the household is the foundation and context of the Christian movement; religiously, the movement originates in and owes its growth to the conversion of entire households or, at least of individuals within households; economically, the household provides the context for the sharing of resources among fellow-believers and wandering charismatics; and, socially, the household provides a practical basis and theoretical model for Christian organisation as well as its preaching.

Besides, two more important points are observed (Malherbe 1983). The house church was the training ground for the Christian leaders who were to build the church after the Apostles had died, according to the principles they had laid down. And so the host emerges as the most prominent and influential member of the group (:61). Another significant point is that the house church reflects the practice of private hospitality. The early Christian churches had no building especially designed for their religious services and seem to have met primarily in hospitable homes (:96).

In Matthew, although 'the house' refers to the building as well as to persons and property, it is strongly connected with the church (Crosby 1988 ch 2). Οἰκία (or ὄικοσ), therefore, is a typical example of heteroglossia referring to house and the church. The parable of the Trained Scribe is not given to the disciples in a private house merely by chance.

Agent. The agent here is the scribe who is compared with a householder and is one of the most prominent elements in the pentad. The verb μαθητεύω (μαθητευθεὶς 13:52) occurs only in one Gospel, Matthew's (13:52; 27:57; 28:19; cf Acts 14:21), and there has been some debate about its translation. Blass and Debrunner (1961:82 n148), on the one hand, write that the term first meant 'to be a disciple' (27:57), then becomes a deponent (13:52; 27:57), and from this there developed a new active 'to make a disciple of' (28:19; Acts 14:21). Robertson (1934:475), on the other hand, writes that the term is a transitive passive.

A significant observation is made by Gundry (1994:281) when he maintains that 'it would be wrong to separate becoming a disciple (μαθητεύομαι as a deponent) from being instructed as a disciple (μαθητεύομαι as a true passive).' The meaning of the term would not be greatly changed either way. Because 'therefore' (διὰ τοῦτο) in Matt 13:52 refers to the fact that the disciples understood πάντα ταῦτα, it is better to translate it as a transitive passive in the sense of 'have been instructed' (M'Neile 1961:204; Kingsbury 1969:126; Wilkins 1988:160; Davies & Allison 1991:446). The scribes are those who have been instructed concerning the kingdom of heaven.

Scribes were a voluntary group in the time of Jesus, and were noted for their teaching authority. The term 'scribe' is thus a technical term. Matthew depicts scribes in two quite distinct ways. First, scribes together with Pharisees and Sadducees form a specific trio of adversaries against Jesus (e.g. 23:2, 13, 15, 16, etc). This is the most usual application. Second, Matthew portrays them in a better light (13:52; 23:34). While in such verses as 8:19 and 12:38, a scribe/scribes give(s) honour to Jesus in the manner of inquiry, in the parable of the Trained Scribe the scribe is honoured by Jesus: he has been instructed in the kingdom. The honour of the scribe is expressed in the term 'householder.'

Who is the scribe trained for the kingdom? What is the relationship between the disciples and the trained scribe? It is significant that the understanding of the disciples is emphatically announced in 13:51 and this is immediately followed by the Trained Scribe. Therefore, the connection between the word 'the disciples' understanding' (συνήκατε) and the scribes (πᾶς γραμματεὺς μαθητευθεὶς τῇ βασιλείᾳ τῶν οὐρανῶν) should not be ignored. This connection indicates that the disciples are the trained scribes. Gundry (1994:281) writes:

(J)ust as Jesus is a new and better Moses, so his disciples are new and better scribes. One becomes a disciple, or scribe, through being instructed concerning the kingdom of heaven... 'Is like a man [who is] a householder' echoes the parallel openings of the preceding six parables (vv 24b, 31b, 33b, 44a, 45a, 47a), especially those in vv 24b and 45a, where Matthew has used 'a man' as his designation for a disciple... οἰκοδεσπότης is another favourite (2, 4) and echoes v 27, where it stands for Jesus. Here it stands for a true disciple of Jesus. Like master, like disciples (cf 10:25)!

Furthermore, the trained scribe (the disciple) is understood in the sense of dialogic with *maskilim* of Daniel as well as of Qumran (Orton 1989:148-151; cf Freyne 1982). The term *maskilim* refers to the 'mantic wise men' (Dan 11:33; 12:3; etc). According to Orton, Danielic *maskilim* is echoed by Qumran's *maskilim* which is also echoed by the disciples of Matthew's Gospel. Three areas of common ground exist among them:

- The special knowledge of the *maskilim* and the disciples. The special knowledge and wisdom are given to Daniel and his friends (Dan 1:5, 17). This is clear from his prayer (Dan 2:20-23): '...he gives wisdom to the wise and knowledge to those who have understanding; he reveals deep and mysterious things;...O God of my fathers, I give thanks and praise, for thou hast given me wisdom and strength, and hast now made known to me what we asked of thee, for thou hast made known to us the king's matter.' Turning to Matthew, we see that the disciples are chosen and are given special knowledge. In both cases, they are distinguished from the other groups.
- The content of revelation and its mode. The knowledge which is given to *maskilim* reaches beyond divinisation and dream interpretation to the knowledge of God and righteousness (Dan 11:32). Matthew's disciples are also given the knowledge of the secrets of the kingdom. It is given to them indirectly. An important point is that this knowledge is given through interpretation.
- The role. The key role of the *maskilim* is to understand (Dan 12:10) and to instruct many (Dan 11:33). Orton (1989:148-149) writes of three roles of the *maskilim* of Qumran: 1) to instruct the 'saints' (Danielic language) – also called the 'sons of light' and the 'sons of righteousness' – *in righteousness and understanding*, passing on to them knowledge that had been revealed to him; 2) *to test the understanding* of those

in his charge...; 3) *to keep his insights obscure* from the unrighteous.' The literal meaning of *maskil* is 'to cause to know' (Freyne 1982:9). To Matthew the understanding and instructing (ἐκβάλλει) is so important to the disciples. This is evidenced in 28:19f.

This comparison leads us to conclude that the disciples in the parable discourse are associated with *maskilim* in Daniel. They have God-given understanding and their role is to use it for making people understand.

Agency. The agency is the old and new treasure. When we view the scene of the house as church, the new treasure refers to the new understanding of the kingdom which is brought in Jesus' message and the old refers to the understanding acquired from the law and prophets which is still valid for the Christian life. In this way, both the new and the old are related to teaching about the kingdom (Lambrecht 1992:173-174).

Agent-Act. The agent-act ratio in this parable is prominent. The traditional Jewish scribes do not take Jesus' teaching as their code for the kingdom. But the scribe trained for the kingdom of heaven takes into account all these as his code. Furthermore, the agent is not content with keeping new and old treasures in his storehouse, but brings forth both. The focus here is on the agent's action, not on his possessions. Gundry (1994:281) explains ἐκβάλλει as referring to speaking.

In summary, this concluding parable focuses on identifying the agent. The scene, the household, is associated with the house church, and the agent (the householder) who is the scribe trained for the kingdom refers to the disciples. It should be understood in the light of Daniel's *maskilim*. The disciples are given more knowledge about the kingdom of heaven and thus obtain a new title, that of scribes trained for the kingdom of heaven, namely, Christian scribes.

Thus some differences are noted between the Jewish scribes and the scribes trained for the kingdom. Firstly, although the Jewish scribes have knowledge, their knowledge is limited to their tradition, and so they do not recognise Jesus Christ as an equal. Nor do they enter into discussion with him. Rather, they regard Jesus Christ as a subordinate, judging and yet ignoring him, and finally rejecting him. Secondly, as defined by Jesus Christ (23:1-39), they

are hypocrites, blind guides, whitewashed tombs, serpents, and a brood of vipers. As a result, they shut the kingdom of heaven against men (23:13).

By contrast, because of God-given understanding, the disciples (Christian scribes) are equipped with the instruction of both Jesus Christ and the 'law and the prophets.' They have also learned the importance of the act in relation to the kingdom of heaven. By establishing the identity of the Christian scribe who carries in his heart both new and old teaching, this parable provides a model for the true disciple. In this regard, the disciples are totally different from the crowds. The crowds do not have any God-given understanding. The disciples are the understanding scribes and *maskilim*.

8.9 Summary and Conclusion

Matthew 13 contains a series of scenes, agents, acts, agencies and purposes, and each parable is enigmatic because of heteroglossia, as stated at the beginning of this chapter. We employed Burkean pentad, therefore, for reconstructing persuasive resources in Matthew 13. In doing so we also employed a dialogic approach in order to identify the key elements of each pentad.

We first identified each term of the pentad in each parable. To do so, some terms of the pentad were applied differently as the text moved from one parable to another. For instance, in the parable of the Sower, the sower appears as the agent, but in Jesus' interpretation of the same parable the hearer appears as the agent. This phenomenon takes place in the parable of the Weeds as well as in the parable of the Dragnet. In the parables of the Hidden Treasure and the Leaven, the agencies, a tiny mustard seed and the leaven, are described with chronotopic elements. When the emphasis is upon the movement from pentad to pentad, the key term or the ratio as a basis of the dramatic alignment may differ, as seen in our analysis. Table 8-1 on the next page provides the pentadic analysis of each parable examined.

Matthew's major rhetorical device for the building of community is continuously to create images of the kingdom of heaven. To do so, he frequently shifts the scene of the pentad as seen in table 8-1 overleaf. Our analysis reveals several key strategies for building community found in the parables of the kingdom of heaven.

Table 8-1: A Pentadic Analysis of the Parables in Matthew 13

Parable	Scene	Agent	Act	Agency	Purpose
Sower	Farm	Sower, (Farmer)	Sowing	Seed	Abundant harvest
Interpretation of the Sower	World	Four kinds of hearer	Understand- ing	Word	Bearing the fruits
Weeds	Farm	Agent: Sower Co-Agents: Servant Counter-agent: Enemy	Sowing, Separating	Seeds (wheat and weeds)	Harvest without loss
Interpretation of the Weeds	World	The Son of Man	Preaching, Separating	The sons of God, The sons of the Evil One	Judgement
Mustard	Field	Man	Planting	Mustard seed	To produce a tree
Leaven	Domestic	Woman	Hiding	Leaven	Baking
Hidden Treasure	Field	Man	Finding, Selling, Buying	Hidden treasure	To possess
Pearl	Market	Merchant	Finding, Selling, Buying	Fine pearl	To possess
Dragnet	Fishery	Fishers	Catch, Sort	Good and Bad fish	To separate
Interpretation	World at the End	Angels	Separate	Righteous and Wicked	To Judge
Trained Scribe	House	Householder	Bring forth	New and Old treasure	Teaching or Hospitality

1. Preaching the message necessarily involves a division among hearers, and the division is the first indication of a boundary between insiders and outsiders. The parable of the Sower reflects this point. When the Word is preached, the insiders, the disciples, receive the Word of the kingdom with joy and understand it, and respond to it obediently. They are hearers as well as doers of the Word. By contrast, the outsiders fail to understand the Word and

respond to it, because of their spiritual blindness, and even what they have in a spiritual sense, will be taken from them.

2. The judgement is the most significant indication of the boundary. The judgement is described twice, in the parables of Weeds and of the Dragnet. The agent-act ratio in these two pentads refers to Jesus' contemporary earthly ministry as well as his future ministry in relation to the kingdom of heaven. Regarding the contemporary earthly ministry, as the sower sows seed, so Jesus preaches the message of the kingdom of heaven. He is, therefore, the bringer of the kingdom of heaven. In his future ministry, as the Son of Man, Jesus Christ will take the position of the great Judge at the close of the age and distinguish between the righteous and the wicked.
3. The kingdom of heaven constitutes a new boundary. The hearer of the message appears as the agent. It does not matter whether the hearer is Jew or Gentile; the most important point is how the hearer responds to Jesus Christ. Decisive action in responding to Jesus and his message is the criterion for becoming insiders. Besides, the appearance of a woman and the non-elite (a day-labourer) in the parable of the kingdom reflects the new boundary of the kingdom of heaven.
4. The kingdom of heaven is represented by both the agencies of a tiny mustard seed and the leaven. In the parables of the Mustard Seed and the Leaven, these agencies are described as 'growing' subjects. Both have intrinsic chronotopes which are manifested by the 'exterior indexes,' to use Bakhtin's term. Thus the concept of kingdom comprehends the idea of growth, and hence implies the inclusion of the Gentiles. It is likely that the community Matthew wants to establish will grow, and will include all nations. This concept is totally different from the Jewish point of view. Thus some scholars, like Wenham (1989), might say the parables of the kingdom refer to the revolution of God.
5. Through these parables Matthew establishes the new identity of the true disciples. They are *understanding* scribes and *maskilim*. As understanding scribes, the disciples (or new community) obey not only the law and the prophets but also Jesus' new teaching. By this, we do not mean that the twelve disciples totally understand Jesus and his message

of the kingdom, since Matthew describes the disciples as those who in some places do understand and in other places do not (e.g. 16:22; 17:1-11; etc).

The understanding scribes refer to the symbolic change of the disciples' identity and they are, therefore, contrasted with Jewish scribes. The understanding scribes 'in principle are a divine institution' (Goulder 1974:14). In this way Matthew establishes 'a line between good Christian scribes and bad Jewish scribes.' The understanding scribes are authoritative teachers (:15).

The pentadic analysis deals with the five key terms and ten ratios, and thus enables us to examine the same text from multiple perspectives. A single text may provide different pentadic formulations, but in this case each pentad contributes to the appropriate interpretation of the text in a different but equally valuable way. Accordingly, there is no consistent rule for applying the method to the text and there is not necessarily a single, correct rule for its application. The selection of the terms must be determined by an external sensibility (rhetorical situation or motivation) balancing the ratios between the terms.

9 The Centrifugal Rhetoric of the Parable Discourse

Centrifugal rhetoric is one of two main features in dialogic rhetoric. While centripetal rhetoric is associated with the unification and centralisation of a rhetorical text, centrifugal rhetoric deals with diversification and decentralisation (Bakhtin [1981] 1990:272). In this chapter, we limit our consideration of the centrifugal rhetoric of the parable discourse to its structural interrelationship within Matthew's Gospel. To do so, we will examine the location of the parable discourse within Matthew's Gospel and investigate its intertextuality with the two enframing discourses (12:46-50 and 13:54-58) and with the remaining four great discourses of Jesus because those texts relate to it significantly.

9.1 The Location of the Parable Discourse within Matthew's Gospel

9.1.1 Rhetoric of Space

The concept of space has been a crucial element in literature as well as in various other fields such as painting and sculpture since ancient times. As a rhetorical device in literature it seems to have two distinct dimensions. First, it refers to deixis, and specifically, spatial deixis. Deixis concerns the ways of encoding the context of narration. This is pervasive in language and is an essential part of writing (Levinson [1983] 1989:54-55). Spatial deixis is one of five kinds of deixis (person, time, space, discourse, and social) and refers to the specification of locations relative to anchorage points in the narration (:79). Lategan (1993:401) suggests that spatial deixis be seen as a rhetorical device.

Time and space are the two dimensions available to an author when creating and shaping a text. Changes along the axis of time and along the axis of space are the fundamental elements which make development of story and argument possible. In narrative material, the text is essentially constituted by shifts in time and location, forming a sequence of events and changes of scene to create what we call a story. In argumentative texts, time and space play a different, but equally fundamental role. Here, temporal and spatial shifts are aimed at persuasion. In order to achieve the desired result, time and space are used in a wide variety of ways.

Spatial deixis can be used in two basic ways (Levinson [1983] 1989:79-85). On the one hand, it has a locating function which refers to where it is. For instance: 'Such large crowds gathered *around* him that he got into a boat and sat *in* it, while all the people stood *on* the shore' (Matt 13:2). On the other hand, it has a describing function. This function is related to what occurs, a change of state or directional construction. An example is: Jesus *went out of* the house (Matt 13:1). Concerning the locating function, Lategan (1993:402-406) speaks of '*preferred* and *non-preferred* positions,' in relation to social position. These two positions are associated with the concepts of *honour* and *shame* (5.1.3.1). Concerning the describing function, he speaks of '*shifting positions*,' and discovers three uses for this: for describing people's movement in various directions, for associating and disassociating, and for providing a basis for a new self-understanding and a different perspective on reality.

Secondly, besides deixis, space is related to the spatial arrangement in the work of art itself. It usually refers to chiasmic structure or symmetry (7.1 and 7.2; Porter 1971:6; Peterson 1976), and was thus widely used in various fields in ancient Greek culture such as sculpture, urban planning and writings (Peterson 1976:370). It might originate from the ancient philosophy of 'the circle': 'the circle has value as supreme symbol of wholeness and unity; and a "concentric" organisation is the only way for a literary work to share in that value' (:370).

In literature, chiasmic structure appears as a spatial arrangement and is regarded as 'a stylistic literary figure which consists of a series of two or more elements followed by a presentation of corresponding elements in reverse order' (Man 1984:146). Chiasmic structure is a *geometric* arrangement and its main function is circularity which includes concentricity or framing by balance of similarity and antithesis. This is known as 'hysteron proteron', 'ring composition', 'concentric structure', 'inverted parallelism', 'introverted parallelism', 'regression', 'correspondence' and so on. This kind of compositional technique is perhaps the most common and the most universal (Bailey [1983] 1988:49; cf Lund [1942] 1992; Welch 1981).

There are two types of chiasm: one having a single central element (AXB) and another having two complementary central elements (ABB'A'). For the identification of chiasmus, there are two steps. The first step is to recognise the elements to be counted. There are various elements such as place, time, events, images, themes, chapters, pages, lines, and words. The more elements there are to be counted, the more authentic is the chiasm present. The second step

includes choosing the right element for each work. The element selected should validate the critic's hypothesis and have a unique and sufficient impact on the audience. Once this is recognised, patterns may be discovered on any level of interpretation. Chiastic structure offers several advantages for the interpretation of biblical texts:

- *Synecdochical relationship.* Chiastic structure attaches special importance to its centre: by centring the thought of a passage, the structure shows the emphasis of the whole. In some cases, chiastic structure may focus on the relationship of individual parts to the centre. In the case of chiasm which does not have a single centre (ABB'A'), emphasis is not intended to fall on the two central elements. The correspondence of each pair of elements contains the main focus (Man 1984:148) and the second half is generally more important than the first.
- *A tool of argument.* Chiastic structure reveals the movement of the author's thought and then may help to elucidate how a case is built up. This is usually done by repetition, contrast or expansion.
- *Comparison and contrast.* The balance of syntactically similar elements or antithetical ones serves to strengthen comparison or contrast (Man 1984:148).
- *Clarification of meaning.* The meaning of a particular statement or of an unusual term is clarified by the information provided by its parallel statement in chiastic structure because one semantic unit is understood as it is connected with the corresponding one (cf Man 1984:151).
- *Purpose of a rhetorical unit.* Through emphasis and movement inherent in the structure, chiastic structure discloses the major purpose or theme of a rhetorical unit (Man 1984:153).

9.1.2 Chiastic Structure of Matthew's Gospel

There has been much scholarly debate about the structure of Matthew, yet there is no consensus among scholars (cf Bauer 1988). In this context we would like to take into account the concept of space when examining Matthew's structure. Matthew's Gospel, being a written document in an oral culture, reveals oral-scribal texture. One of the many cultural dialogic

features in the transition between orality and literary expression can be seen in the spatial arrangement of a text, namely, the concentric or chiasmic structure (cf van Iersel 1995; Lohr 1961).

Jesus' five great discourses play a crucial role in helping us to identify chiasmic structure in Matthew (Lohr 1961; Ellis 1974; Crosby 1988:55; etc). Employing the story and the discourse dimensions of narrative, Combrink (1982, 1983) focuses on this structure in Matthew. In addition, we suggest that the two enframing texts (12:46-50 and 13:54-58) should not be ignored when identifying the structure of Matthew and hence the location of the parable discourse. The structure appears is set out below:

Table 9-1: Matthew's Chiasmic Structure

A. 1:1 - 4:17 Narrative	
B. 4:18 - 7:29 Introductory material and <u>First Discourse</u>	
C. 8:1 - 9:35 Narrative	
D. 9:36 - 11:1 <u>Second discourse</u>	
E. 11:2 - 12:50 Narrative	
E1 12:46 -12:50 <i>Separation: the Definition of Spiritual Family</i>	
F. 13:1-53 Third discourse	→ 13:1-36 <u>Disciples & Crowds in public place</u>
	→ 13:37-58 <u>Disciples in the house</u>
E1' 13:54-13:58 <i>Separation: Rejection drama</i>	
E'. 13:54 - 16:20 Narrative	
D'. 16:21 - 20:34 <u>Fourth Discourse</u> within narrative	
C'. 21:1 - 22:46 Narrative	
B'. 23:1 - 25:46 <u>Fifth Discourse</u>	
A'. 26:1 - 28:20 Narrative	

According to this structure, Jesus' third discourse, the parable discourse, occupies the central position within the Gospel. We argue that this position is synecdochic. The concept of synecdoche refers to a turning point, or radical reversal, but it has also the concept of representation – part for the whole, whole for the part. Regarding the function of turning point, the first half of Matthew's Gospel deals, generally, with Jesus concentrating on his

public ministry and the second half with Jesus focusing on the disciples and the community (Kingsbury 1969; Ellis 1974; cf Combrink 1982). This shift reflects Jesus' change in attitude toward the Jews.

With regard to the concept of representation, the parable discourse exemplifies a paradigm or prototype. An example of this is seen in a painting of 'The Last Supper' where Christ is in the centre and is surrounded by the disciples. In this picture Christ occupies the representative position and the relationship between Christ (centre) and individual disciple (element) is significant. Likewise, the parable discourse contains Matthew's key theme.

Within this arrangement the parable discourse contains two significant points, as already observed. Firstly, the parable discourse as a whole reveals a division in spatial arrangement (ch 7). This division is between *the disciples and crowds in a public* and *the disciples only, in the house*. Secondly, Jesus' parables themselves contain the strong message of 'division' brought by the coming of the kingdom in Jesus (ch 8).

9.2 The Intertextuality of the Parable Discourse within Chiastic Structure

Discovering the major purpose or theme is the focal point in the analysis of chiastic structure. We stated that the parable discourse occupies the synecdochic (representational) position in Matthew's Gospel. There is, therefore, a certain relationship between the parable discourse and individual elements. This relationship can be seen as the intertextuality of the parable discourse. The relationship of each individual part to the centre or to its counterpart is significant (Peterson 1976:369). We will not examine all the individual parts but will select certain texts which have a significant relationship with the parable discourse.

Firstly, we will examine the two texts (12:46-50 and 13:54-58) which form a double frame around the parable discourse. These texts deal with natural ties, which play an important role in the identification of the community. Such ties include biological, geographical and ethnic links. Among the many ties which bind each group together, the spiritual one is the most important for it has power to transform normal patterns (Barton 1994:23-56). In this context,

subordination of family or geographical kinship is a prerequisite for becoming a member of Jesus' spiritual family.

The second group of texts to be examined is taken from Jesus' five great discourses, since these texts are counted as the formal elements in the chiasmic structure of Matthew as a whole and because a spatial arrangement in relation to the audience occurs as seen in the parable discourse. In the first, the third and the last discourses, both the μαθηταί and the ὄχλοι form the audience. In the second and the fourth discourses, only the μαθηταί are addressed. The third and the last discourses reflect the same rhetorical strategy. In order to introduce the special position of the disciples, Matthew frequently uses the same expressions to refer to 'preferred' position: προσῆλθον appears in 5:1; 13:36; 18:1; 24:3 and προσκαλεσάμενος in 10:1 is similar to προσῆλθον in this context.

5:1	προσῆλθον	αὐτῷ	οἱ μαθηταὶ αὐτοῦ
10:1	προσκαλεσάμενος	τοὺς δώδεκα μαθητὰς αὐτοῦ	
13:36	προσῆλθον	αὐτῷ	οἱ μαθηταὶ αὐτοῦ
18:1	προσῆλθον		οἱ μαθηταὶ τῷ Ἰησοῦ
24:3	προσῆλθον	αὐτῷ	οἱ μαθηταὶ αὐτοῦ

The above passages reflect the close relationship between Jesus and the disciples. Accordingly we will examine these texts in the light of how Matthew deals with boundary-making between the μαθηταί and the ὄχλοι rather than in the light of the content. Thus all five great discourses can be represented as shown in table 9-2 below.

Table 9-2: The Audience of Jesus' Five Great Discourses

Jesus' speech	First speech	Second speech	Third speech	Fourth speech	Fifth speech
Audience	<i>crowds (outer circle) and disciples (inner circle)</i>	<i>disciples</i>	in the first scene: <i>crowds and disciples</i> in the second scene: <i>disciples</i>	<i>disciples</i>	in the first scene: <i>crowds and disciples</i> in the second scene: <i>disciples</i>

9.2.1 Two Enframing Texts

9.2.1.1 The Identification of Jesus' True Family (Matt 12:46-50)

In order to create the new community Matthew gives his audience the definition of the true, spiritual family through which the reader discovers the ethos of the new community. We will examine how Matthew uses rhetoric in order to define the true family.

Matthew has chosen a particular term – the family (mother and brothers) – from Jesus' reported speech and has conveyed it rhetorically in a spatial arrangement, while viewing the term as heteroglossia. We will reveal the macro-structure of Matt 12:46-50 by including 12:47, because the omission of the verse could be seen as the result of *homoeoteleuton* (Metzger 1975:32; Gundry 1994:249). The structure appears thus:

- A Jesus is speaking to the people, while his (*biological*) *mother and brothers stand outside* (12:46).
- A' Someone says to Jesus, your (*biological*) *mother and brothers stand outside* wanting to speak to you (12:47).
- C Jesus asks a rhetorical question: Who are (*spiritually*) *my mother and brothers* (12:48)?
- B His disciples who are *inside* the house are an example of (*spiritual*) *mother and brothers* (12:49).
- B' Jesus defines his true family: those who do the will of my Father in heaven are (*spiritual*) *brother, and sister, and mother (inside)* (12:50).

The first observation is that, according to this analysis, Matthew 12:46-50 has a structure of parallel repetitions of the same hemistich, which is the phrase, 'mother and brothers.' The phrase appears five times in this short text: each of the five verses in 12:46-50 uses it as a refrain. But the repetition is not mere restatement, because the phrase can be seen as heteroglossia of socio-politics in a wider sense. At the beginning (12:46), the phrase refers to Jesus' biological family. From 12:48 on, however, Jesus shifts the focus of this phrase from a biological to a spiritual tie. Thus the repetition serves to intensify, specify, qualify, contrast, and expand the concept of the family in the text.

Furthermore, the spatial dimension is significant in this structure. In the first two verses 'mother and brothers' are indicated as standing 'outside.' The spatial setting of the disciples is unclear, but by the expression 'stretching out his hand toward his disciples,' we can understand that the disciples are inside the house (13:1; cf Gundry 1994:248; Barton 1994:183). Thus by contrast with the 'outside' scene, the 'inside' scene appears to be peopled by the disciples. As a result, the antithesis between 'inside' and 'outside' in the spatial dimension is rhetorically arranged with antithesis between Jesus' natural family and the disciples (his true family).

Furthermore, in this structure, 12.48 occupies the turning point from biological ties to spiritual ties and from outside to inside. As a result, the rhetorical unit can be seen as a periodic structure which consists of the form (2 - 1 - 2) with repetition. According to Aristotle (3.9 in *Rhetoric*), *homoeoteleuton* occurs at the beginning of the period. In this structure, the ending reveals the major point.

The second observation on this structure is that, after raising a rhetorical question about the definition of true family (12:48), Jesus reaches a conclusion through a logical form – the rhetoric of logic. In the structure of the rhetoric of logic, three terms appear in three propositions, namely, major premise, minor premise and conclusion. Such a form functions as the best method for explaining something that the audience does not know by basing the new idea on something that the audience knows (Burke [1950] 1969a:55). An example of the rhetoric of logic, deduction (syllogism) and its standard form, appears as follows (3.2.2):

Premise one:	All men are mortal.	(A is B.)
Premise two:	Socrates is a man.	(C is A.)
Conclusion:	Therefore, Socrates is mortal.	(Therefore, C is B.)

The first premise of this syllogism is a maxim which is an important part of rhetorical syllogism. Robbins (1987:507) observes that, in this type of rhetorical logic, the conclusion (which is a specific premise – Socrates is mortal) is obtained from the application of the maxim (All men are mortal). In a rhetorical setting, therefore, the rhetor regularly presents the maxim in the form of a rationale after the conclusion: Socrates is mortal, because all men are mortal. There is no need to state the second premise, since the hearer will presuppose that

Socrates is a man. In a rhetorical setting, then, it is customary to introduce the conclusion first, to provide a rationale in a maxim which follows, and to omit the second premise.

The text of Matt 12:49-50 is in accordance with what Robbins has observed. Jesus has chosen a particular concept – the family (mother and brothers). When this phrase is placed within rhetorical logic, one of two premises is absent and hence the structure of the text can be depicted as follows:

Premise One:	The disciples are the true family.
Premise Two:	<i>Those who obey the will of the Father are the disciples.</i>
Conclusion:	Therefore, those who obey the will of the Father are the true family.

In this logic, the missing premise two, *those who obey the will of my Father are the disciples*, is obviously true and self-evident. Having given information through this rhetorical logic, Jesus then invites his audience to participate in arriving at the conclusion: those who do the will of 'my Father' are the members of 'my true family.' Thus logic as form is used as 'universal' locus of appeal (cf Burke [1959] 1969a:59). This conclusion becomes a principle in building community.

Thus in the rhetorical form of Matt 12:46-50, a rhetorical strategy is operative which combines parallel repetition and a syllogism with social space in relation to honour. It will be observed in general that the more frequently the words are repeated, the more efficient, psychologically, is their rhetorical power (cf Burke 1969a:58-59).

Keeping the concept of family in mind, Matthew puts his focus on 'father,' unlike Mark and Luke who both focus on God. Thus Matt 12:50 has τὸ θέλημα τοῦ πατρὸς μου τοῦ ἐν οὐρανοῖς, whereas Mark 3:35 has τὸ θέλημα τοῦ θεοῦ and Luke 8:21 has τὸν λόγον τοῦ θεοῦ. When Matthew uses the term 'father' in his Gospel, he intends two meanings, biological and spiritual, as seen in the phrase, mother and brothers. Matthew uses the term 'father' deliberately in order to create a new concept of community. We discover that Matthew uses the term 'father' nineteen times to denote biological ties and forty-four times to denote spiritual ties. In using the term 'father,' Matthew's style is characterised by the addition of

modifiers, these being either 'my' or 'heaven,' and thus the term father is used within phrases such as 'my Father in *heaven*,' or 'my Father who is in *heaven*.'

Of the forty-four references denoting spiritual ties, 'father' is used twenty-one times in phrases using the modifier 'heaven': as in 'heavenly Father', or 'Father who is in heaven.' By contrast, this type of phrase is used only once in Mark, twice in Luke and not at all in John. Consequently, Matthew places very strong emphasis on the fatherhood of God. This means that Matthew, more than any other Gospel writer, has a very strong desire to create the new community modelled on the family with God as its head – a spiritual family.

In addition, Matthew also focuses on Jesus by adding either 'his' (12:46, 47) or 'my' (12:48-50) before the terms 'brothers' and 'mother.' Other examples are 'my Father' (12:50; cf 10:32-33; 16:17), 'my brother and my sister' (12: 46-50), 'my name' (10:22; 18:5), 'my time' (26:18) 'my disciples' (26:18), 'my church' (16:17, 18), etc. According to Matthew, Jesus never uses the phrase 'our Father' himself, although he teaches the disciples to call God 'our Father' (5:16, 45, 48; 6:1, 4, 6, 8, 9, 14, 18, 26, 32; 7:11). Matthew's focus here on Jesus Christ means that Jesus alone is the 'Son of God' in a manner which cannot be compared to any other human being (Kingsbury 1986:42). His relationship with the Father is unique. Consequently, people can become members of the true family through Jesus alone.

Who are the members of Jesus' true family? Are they Jews or Gentiles? Matthew does not mention a specific race. So who are they? Although Gundry (1994:66, 249) identifies the crowds as disciples, all the crowds are not Jesus' true family: only the disciples are members of Jesus' true family (Hagner 1993:359; Barton 1994:180). Natural mother and brothers are not Jesus' true family. The phrase 'standing outside,' as Bruner (1990:472) rightly suggests, has symbolic significance. They are outsiders, rather than insiders. Jesus' true family are the disciples. Matthew clearly reveals that this is so in the verse: Καὶ ἐκτείνας τὴν χεῖρα αὐτοῦ ἐπὶ τοὺς μαθητὰς αὐτοῦ εἶπεν, Ἰδοὺ ἡ μήτηρ μου καὶ οἱ ἀδελφοί μου: (And stretching out his hand toward his disciples, he said, 'Here are my mother and my brothers!' in Matt 12:49).

After giving this example of Jesus' true family, Matthew expands the true membership of the family to include 'those who do the will of my Father in heaven.' For this reason, the members of Jesus' true family include 'sister' and thus in the final verse 'my brother, and

sister, and mother' is an important modification of the phrase 'mother and brother.' The addition of 'sister' implies that the true family does not discriminate between genders. This is rhetorically very significant in the light of contemporary Jewish perspective, which discriminated against women, and in the light of Jesus' instruction which did not.

For Matthew the membership of Jesus' true family does not depend on natural ties of blood but on doing the will of the heavenly Father. Thus he distinguishes Jesus' spiritual family from his natural family. With the inclusion of the concept of sister, this family consists of both genders. This is a general principle. And to Matthew, doing the will of the Father has an even greater significance than merely becoming a member of the true family because it provides the guarantee for entering into the kingdom (7:21).

According to the social scientific approach, Jesus' designation of the disciples as the true members of his family bestows honour on them because Jesus, the Son of the Father who is in heaven (12:50), is an honourable person. Matthew displays this honour by the spatial arrangement of inside and outside. The disciples as the members of the spiritual family are inside the house and form an inner circle, while the biological families are outside the house and form an outer circle.

In conclusion, based on the premise that Matthew intends to create the new community, the rhetorical structure of Matt 12:46-50 provides a principle of the new community by defining the true, spiritual family which draws a clear boundary between 'inside' and 'outside,' hence between insiders and outsiders. In defining the spiritual family, Matthew uses the rhetoric of space together with rhetorical logic which operates through syllogism and the repetition of a heteroglossia, 'mother and brothers.' On the one hand, Jesus' biological family is outside the house, and on the other hand, his spiritual family is inside. In order to define the true family clearly, Matthew places the heteroglossia, brothers and mother, within rhetorical logic, and draws the definition of Jesus' true family more from the form than from the content.

9.2.1.2 The Rejection Drama: Honour or Shame (Matt 13:54-58)

The text of true family (Matt 12:46-50) and the text of the rejection drama (Matt 13:54-58) frame the parable discourse. Through the rhetoric of form, the former text identifies the

members of Jesus' true family with 'those who do the will of the Father in heaven.' Thus the text reveals a separation between biological family and spiritual family, this being dramatised rhetorically by means of 'inside' and 'outside' in the spatial arrangement.

Unlike this text, the hometown drama of Matt 13:54-58 focuses on the powerful effect of geographical ties regarding the creation of the new community. The rhetoric used here is different from that of Matt 12:46-50. While Matt 12:46-50 draws the boundary between 'insiders' and 'outsiders' through the rhetoric of form integrated with spatial rhetoric, Matt 13:54-58 draws this boundary mainly through the rhetoric of honour and shame.

In Matt 13:54-58 Matthew presents Jesus encountering the crisis of his identity. The text focuses on the acts of the agent and the counter-agents, both being concerned with establishing Jesus' identity. These acts can be understood especially in terms of honour and shame. Although no rhetoric of space is used, the text clearly demarcates the boundary of Jesus' true family. Burke's pentadic approach will help us to examine the text. The five elements of Matt 13:54-58 are as follows:

- **The scene:** Jesus' hometown where the inhabitants have known Jesus from his childhood and where their synagogue is located.
- **The agent:** Jesus.
The counter-agent: The people who live in the village and reject Jesus.
- **The act:** Jesus' claiming of honour.
The counter-act: The people's challenge of Jesus' claim.
- **The agency:** Jesus' teaching and mighty works.
The counter-agency: The people's understanding of Jesus in terms of natural ties.
- **The purpose:** To build community that is not based on geographical ties but on Jesus.

The scene is significant in this pentad. The scene, Jesus' hometown, is specified by Matthew's use of 'their synagogue' (13:54), unlike Mark's use of 'the synagogue' (Mark 6:2). The synagogue is the central institution in Jewish communal life. The synagogue can be seen, however, as the antithesis of 'church' in Matthew. Ἐκκλησία founded by Jesus himself is

used three times (once in 16:18 and twice in 18:17) in order to distinguish Matthew's communities from the Jewish institutions, and this term is not found in the other three Gospels. It thus implies the acceptance of Gentiles into the new 'family.'

Besides, the term συναγωγή is used nine times (4:23; 6:2,5; 9:35; 10:17; 12:9; 13:54; 23:6, 34). In his ministry Jesus visits the synagogue four times (4:23; 9:35; 12:9; 13:54), but on two occasions (12:9; 13:54) the term is associated with the opposition encountered by Jesus. The other five references to συναγωγή in Matthew are explicitly related to the scribes and the Pharisees. In these references, Matthew embodies their negative attitude towards Jesus. The addition of 'their' to 'synagogue' characterises the scene by referring to the unbelieving Jews (Gundry 1994:282; cf Stanton 1994:16-17). This is evidence that Matthew has left the συναγωγή to build the new community since the συναγωγή has almost become an alien institution (cf Bruner 1990:523). Consequently, συναγωγή of Matt 13:55 refers to Jewish people in Jesus' hometown. The scene controls the act of the counter-agents.

Another characteristic of the scene is the omission of the disciples, unlike Matt 12:46-50 and Matt 13:1-53 where the disciples appear. The scene does not include any information about the disciples, and has no antithetical arrangement in relation to the disciples or between outside and inside spatially, as seen in 12: 46-50 and 13:1-53. In this way, Matthew eliminates any possible negative connotation which the disciples might otherwise acquire in relation to the synagogue. This is Matthew's rhetorical strategy so that he typifies the scene with unbelieving Jews (cf Gundry 1994:282). Thus the agent and counter-agents are engaged in a conflict – one of honour versus dishonour.

The act is also important in this pentad. Jesus teaches the people and performs mighty works, and the people recognise his σοφία and δυνάμεις as extraordinary. They raise one question, however, not about the nature of Jesus' σοφία and δυνάμεις but about its origin, this being introduced by πόθεν: Πόθεν τούτω ἡ σοφία αὕτη καὶ αἱ δυνάμεις; (Where did this man get this wisdom and these mighty works? in 13:54b). By comparison with Mark's style, Matthew reveals his own uniqueness. First, Matthew omits the question, found in Mark 6:2, about the nature of Jesus' σοφία and δυνάμεις. Second, he uses σοφία and δυνάμεις instead of ἡ σοφία ἡ δοθεῖσα and δυνάμεις διὰ τῶν χειρῶν αὐτοῦ γινόμεναι, which occur in Mark. Matthew's style focuses on Jesus: on the identity of Jesus and on the personal authority of Jesus in his

own right (cf Gundry 1994:283). This reflects Matthew's ideology that the building of community is based on Jesus alone.

However, the counter-agents (the inhabitants) understand Jesus in the light of biological ties only. Their understanding is highlighted by their questions concerning his identity. They attempt to establish Jesus' identity by means of three rhetorical questions, these being introduced by the repetition of οἶκ (οὐχι): οὐχ οὗτός ἐστιν ὁ τοῦ τέκτονος υἱός; οὐχ ἡ μήτηρ αὐτοῦ λέγεται Μαριάμ καὶ οἱ ἀδελφοὶ αὐτοῦ Ἰάκωβος καὶ Ἰωσήφ καὶ Σίμων καὶ Ἰούδας; καὶ αἱ ἀδελφαὶ αὐτοῦ οὐχὶ πᾶσαι πρὸς ἡμᾶς εἰσιν; (Is not this the carpenter's son? Is not his mother called Mary? And are not his brothers James and Joseph and Simon and Judas? And are not all his sisters with us? Where then did this man get all this? in 13:55-56a).

Their understanding is not wrong – in a sense it is true. They have known Jesus from his childhood. Against this background, the identity of Jesus is established as 'one of them.' Their understanding is distinctively different from that of others. A centurion in Capernaum understands Jesus as Lord (8:6,8). A Gentile woman says that Jesus is the 'son of David' (15:22). The crowds refer to Jesus as 'the prophet Jesus from Nazareth of Galilee' (21:11) and Simon Peter calls him 'the Christ, the Son of the living God' (16:16). Unlike these people, the people of the village fail to recognise Jesus in the spiritual sense. Their understanding, therefore, is limited. With their limited understanding, they conclude that Jesus is not able to do mighty works with God's help.

Matthew does not tell us how Jesus came to be teaching nor what he taught, but that Jesus' ministerial work causes the people to be astonished. His σοφία and δυνάμεις are extraordinary. The people raise a question that focuses on the origin of Jesus' σοφία and δυνάμεις. The focus of the question is on Jesus' identity. This introductory announcement (13:54) about Jesus in this text serves to honour Jesus. The honourable person performs honourable actions. Jesus' honourable actions are likewise those which illustrate his power, which is itself another term of honour. He has wisdom unlike that of Jewish leaders, which is surely a grant of honour to him, but shame to them (Malina & Neyrey [1991] 1993a:58).

By contrast, the counter-agents understand Jesus in terms of natural family ties. Their understanding is expressed through three rhetorical questions, sometimes called 'hostile

questions': 'How can Jesus claim special honour as the Son of God, if he is but the carpenter's son, if his family is defined biologically?' (Malina & Neyrey [1991] 1993a:28). They fail to recognise Jesus spiritually. The people's understanding, therefore, is not related to Jesus as the Messiah or the Son of God. Instead, they know Jesus as 'one of them.' Matthew clearly reveals to his readers the attitude of the people of Jesus' hometown towards Jesus. While they see and hear, they do not *see* and *hear*, nor do they *understand* (13:13-15). They are spiritually blind, which causes them to oppose Jesus Christ. Thus they dishonour Jesus.

The 'dishonoured' Jesus attempts to restore his honour (cf Malina & Neyrey [1991] 1993a:38). Firstly, in response to the people's objection, Jesus subtly identifies himself with a prophet by quoting a proverb (13:57). The prophet is an honourable title. In the second place, Jesus does not perform many mighty works (13:58) and this is a type of judgement.

Matthew closes this drama by introducing a new topic – the relationship between *Jesus' rejection of mighty works* and *the audience's unbelief*. There is no suggestion that Jesus' ministerial work and power is restricted by the people's unbelief. Rather, Jesus chose not to perform his mighty works because of their unbelief. This implies his judgement upon them. Consequently, they have not become the members of the new community since this is based on Jesus and is thus the community of faith.

In conclusion, the drama of Jesus' rejection in his hometown deals with the geographical tie, which is one of the natural ties. In this drama the scene-act ratio is dominant. The scene is characterised by the Jewish synagogue, the people's understanding of Jesus in geographical terms, and the omission of the disciples. All these are related to the unbelieving Jews (the counter-agents) who dominate the scene and who fail to recognise Jesus spiritually. They dishonour Jesus. Furthermore, their dishonouring of Jesus reflects their dishonouring of God. Consequently, their behaviour is negatively related to their salvation (cf Malina & Neyrey [1991] 1993a:51).

Through this rejection drama Matthew describes the tension between the 'old community' and 'its unbelief' and also, implicitly, the relationship between the 'new community' and 'faith.' Matthew locates his motive for describing this drama in the idea that the community he wants

to create is independent of geographical kinship since the spiritual community must be based on Jesus. In this way, Matthew achieves his rhetorical impact on the audience.

9.2.2 Jesus' Great Discourses

9.2.2.1 The First Discourse

There has been scholarly debate about the audience of the 'Sermon on the Mount' which focuses on discipleship. It is a difficult task to decide who Jesus' audience is (McArthur [1960] 1978:71-72; Bruner 1987:134). Baird (1969:52-53) observes that the audience is composed of the crowds, the disciples and the scribes and Pharisees. McArthur ([1960] 1978:71) maintains that several verses (5: 11f; 13-16; 6:9-13) reveal that the audience comprises the disciples exclusively. Manson ([1937] 1979:47) also argues that Jesus teaches the disciples only and avoids the crowds (cf Morris 1992:94). Patte (1987:62) regards the crowds as the disciples. Similarly, Bonnard (Wilkins 1988:149) and Gundry (1994:66) identify the crowds with the disciples. All these studies, however, neglect to recognise Matthew's rhetorical strategy in depicting the relationship between the disciples and the crowds.

A significant point to note is that there is a shift in audience within Jesus' speech – this is clearly the case because Jesus switches from the third person ('those who' in 5:3-10) to the second person ('you' in 5:11) in the same speech. This strategy is called *enallage of person* (alternation of 'those' and 'you') and aims at communion and presence between speaker and his audience (Perelman & Olbrechts-Tyteca 1969:178). From 5:13 to the end of the first discourse, therefore, the reference to the second person includes the entire crowd, as 7:28 makes clear (Kennedy 1984:41).

In order to determine the audience, we will take into account the concept of the rhetorical audience. The rhetorical audience is not mere hearers or readers but those who serve as 'mediators of the change' produced by discourse, according to Bitzer ([1968] 1972:44; 4.2.3). The crucial clue in determining the audience of Jesus' first speech is found in 7:28-29, where the ὄχλοι respond in amazement because they have heard Jesus' teaching. We maintain, therefore, that the rhetorical audience is not the disciples only but the crowds also (Combrink

1992:9-10): the disciples are called at this point to follow Jesus and to become fishers of men (4:18-22), and, therefore, they are committed to the Gospel; the crowds are healed of their illnesses in 4:23-25 or are to be healed in Matt 8 - 9, and, therefore, the crowds, too, are interested in Jesus' mission.

The second rhetorical device is Matthew's use of spatial arrangement. We have stated that the audience of the first discourse consists of the disciples and the crowds (Luz 1989:224; Beare 1981:124). But there is a boundary between the two. 'His disciples came to him' is typical of Matthew's writing (Gundry 1994:474) and reflects the concept of honour-as-place. The disciples gather around him and form an inner circle, whereas the crowds are left behind him to form an outer circle (Strecker 1988:25; Guelich 1982:17). This type of arrangement can be seen clearly in 12:46-50, as we have mentioned. Through this arrangement Matthew establishes the boundary between the two. Thus the disciples are the ones primarily addressed while the crowds are the secondary audience (Wilkins 1988:149-50). In other words, the speech may have been directly aimed at the disciples (Kennedy 1984:41).

9.2.2.2 The Second and Fourth Discourses

In the second discourse, the disciples alone form the audience of Jesus' teaching and are given the highest honour by Jesus. For the most part, the disciples gain honour by following Jesus or by taking the place near Jesus, but here they enjoy honour by participating in his ministerial works. There are three stages in this event. Firstly, Matthew describes the disciples who are given *authority* by Jesus: 'And he called to him his twelve disciples and gave them authority over unclean spirits, to cast them out, and to heal every disease and every infirmity' (10:1). Jesus' bestowing of authority on the disciples is seen as the action of God himself (cf 3:13-17; 7:29; 9:8).

Secondly, Matthew establishes the identity of the twelve disciples as '*Apostles*' (10:2-4) and lists the name of the twelve. The Apostles are those who are sent out for God's harvest (9:38) and this role is used to confer a *master status* on the disciples in the New Testament. In the naming of the twelve disciples, it is significant that two Apostles who will play a significant role in Matthew's narrative are introduced by their master status. Simon is called 'first'

(πρῶτος) and 'the one who is called Peter' (ὁ λεγόμενος Πέτρος in 10:2; cf 16:18), and Judas Iscariot is understood as 'the one who also betrayed him' (ὁ καὶ παραδοὺς αὐτόν in 10:4).

Finally, Jesus sends the disciples out (10:5). He commands the disciples in the imperative mood twenty-one times and in the subjunctive mood five times. Through this process of sending out the disciples, it is clear that Jesus' authority and his ministry are given to the disciples (9:35 - 10:5).

All Jesus' commands can be placed in three categories. Firstly, the disciples are sent not to the Gentiles nor any city of the Samaritans but to 'the lost sheep of the house of Israel' (10:5-6). Secondly, their task is to proclaim the gospel as well as to perform miracles such as 'healing', 'raising', 'cleansing' and 'casting out' without payment (10:7-10). Finally, Jesus instructs the disciples on how to respond to the reaction of people. The disciples' ministry is based on divine authority. In this way, the disciples' honour is established as fundamentally parallel with that of Jesus.

As in the second discourse, the audience of the fourth discourse consists of the disciples only. In both cases the crowds are excluded. In the fourth discourse, Matthew establishes the disciples' honour in their role as learners of Jesus' teaching. Unlike the second discourse where the focus is on mission, in the fourth discourse Jesus instructs his disciples about the new community and the leadership appropriate to it. The teaching is antithetical to the ethos of most social structures where 'the haves' and 'the powerful' dominate 'the have-nots' and 'the powerless.' The disciples' responsibility is emphasised in general. 'Toward one another, the disciples lead lives befitting a community presided over by Jesus. In recognition of their total dependence on God, they deal with one another in the spirit of loving concern, of circumspection, of mutuality, and of forgiveness' (Kingsbury 1988:141).

9.2.2.3 The Last Discourse

Chapters twenty-three to twenty-five make up Jesus' fifth great discourse in Matthew, although some objections have been raised concerning this unit (France 1985:333; Patte 1987:333, Smith 1989:280). By pointing to a similar change which occurs in the third discourse, Comarink (1989) maintains that 'the shift of location and audience' is a rhetorical

device which Matthew employs in his writing, not only as a sign of structural division but also for argumentation. Furthermore, Matthew's rhetorical design to structure all three chapters as one speech is seen in the omission of the text of the widow's gift which is found in both Mark 12:41-42 and Luke 21:1-4, and which divides the denouncing of religious leaders from the eschatological discourse (Combrink 1989:6; Gundry 1994:474). Thus all three chapters from twenty-three to twenty-five comprise a single speech.

In Matt 23 the arrangement of the audience of Jesus' speech denouncing religious leaders differs from that of Mark and Luke in the following respects. In Mark 12:37 ο πολὺς ὄχλος forms the audience of Jesus' speech and in Luke 20:45 Jesus speaks to the μαθηταί. The audience of Jesus' last discourse in Matthew is the subject of debate, however. Baird (1969:52-53) suggests a three-layered audience: the crowds, the disciples, and the scribes and Pharisees, while most works maintain that the audience consists of the disciples and the crowds (Combrink 1989; cf Patte 1987:317). Like the parable discourse, this discourse is divided rhetorically into two parts. In the first scene Jesus addresses both the disciples and the crowds, and in the second scene he addresses his disciples only.

There are a few points to note in establishing the audience of the last discourse. Firstly, in the 'woe' passages (23:13-33), the scribes and the Pharisees appear to be the audience of Jesus' discourse. Concerning this matter Combrink (1989:5) observes the strategy of the rhetorical audience of the last discourse. The rhetorical audience consists of both disciples and crowds, but does not include either the scribes or the Pharisees. Although Jesus criticises the scribes and the Pharisees, his aim is neither to give information nor to secure agreement: he uses them as *topoi* to warn the real rhetorical audience (the disciples and the crowds) against following their example. This is seen in 23:34-36 as well as 23:37-39 where Jerusalem is addressed. This rhetorical device is called *apostrophe* (turning from nominal audience to another), and is regarded as 'a highly effective manner of addressing the real audience in an indirect manner by ostensibly addressing somebody else' (:5).

Secondly, as seen in the first discourse (5:3-11), in 23:2-18 a change occurs in Jesus' reference to the audience: from the third person ('the scribes and the Pharisees' in 23:2) to the second person ('you' in 23:3), to the third person ('they' in 23:4-7) and finally back to the second person ('you' in 23:8-12). This *enallage of person* occurs also in the rest of the

chapter. By employing these rhetorical devices, 'presence and communion' between the speaker and his audience are also increased in an effort to involve them even more in his exposition. (Combrink 1989:5).

In chapter twenty-four, separation occurs between the disciples and the crowds. Not only does the separation occur in the audience but also in geographical location. After finishing his public teaching Jesus gives instruction privately to his disciples. In this way, Matthew stresses the disciples' special relationship with Jesus and, therefore, honours them by comparison with the crowds.

In summary, as seen in table 9-2, the disciples are always present in the audience of all Jesus' five great discourses. Their position, however, is different from that of the crowds: while the disciples form an inner circle around Jesus, the crowds form an outer circle. While the disciples listen to all of Jesus' teaching, the crowds hear only part of his teaching. On some occasions, only the disciples are present and the crowds are absent. Thus Matthew characterises the disciples as learners and gives them honour via the spatial arrangement of the audience. We observe that, in this way, Matthew establishes a boundary between the disciples and the crowds.

9.3 Summary and Conclusion

We have shown how Matthew distinctively uses spatial arrangement in his writing. Matthew uses a chiasmic structure within which the parable discourse occupies the synecdochic position (the representation) in his Gospel as a whole and unified narrative. This position, therefore, has great significance in content as well as in form. In content, the parable discourse focuses on the separation brought by the coming of the Kingdom in Jesus. In form, the parable discourse as a whole reveals a separation between *the crowds and the disciples in a public location, and the disciples alone in the house*.

In the process of examining the intertextuality of the parable discourse, we discovered that the new community Matthew wants to create is a spiritual family founded upon Jesus Christ and, therefore, its boundary is not related to biological ties which are the strongest Mediterranean social bond. The boundary of the new community is also not based on geographical ties which

are a major focus in dyadic society. The members of Jesus' spiritual family are 'those who do the will of the Father in heaven' regardless of any other natural bond, including kinship, gender, race or geographical location. This is Jesus' as well as Matthew's ideology for establishing the boundary of the new community.

For building community Matthew employs spatial arrangement in relation to the concept of honour and shame which were pivotal values in the Mediterranean world. Since first century society was group-orientated, honour was primarily a group value. Honour, whether ascribed or acquired, was displayed by the place where one's physical body was located. Matthew uses this concept of honour-as-place in depicting Jesus' audience – the disciples and the crowds.

In the first discourse, the crowds form an outer circle and the disciples form an inner circle. In the second and fourth discourses, only the disciples share the honour of being with Jesus, and the crowds are excluded. This boundary is revealed again in Jesus' last discourse where, in the first scene, the audience consists of both the crowds and the disciples, and in the second scene, after separating from the crowds, only the disciples are privileged to hear Jesus' teaching. In this way, Matthew establishes the separation between the disciples and the crowds, and, hence, between 'insiders' and 'outsiders.' Through this examination we obtain the principle of membership of Jesus' spiritual family.

10 Summary and Conclusions

Our study aimed to discover the rhetorical function of the parable discourse in Matthew 13. It has been based on two premises. The first is that revalued rhetoric is called for in biblical studies. Although the rhetorical approach has been recognised as a critical construct in both theory and method, it is constantly being redefined and redeveloped because the boundaries of the discipline have been widened by interaction with interdisciplinary subjects. The second premise is that Jesus' parables must be understood in terms of the author's rhetorical interest because of the rhetoricity of the parables. This premise is also associated with canonical reading. In this chapter our findings will be summarised and, based on our assessment, the nature of the parable discourse will be constructed in terms of *responses to the world*.

10.1 Rhetorical Criticism

1. Rhetoric did not originate at a single moment in history. Rather, it developed according to the relationship between thought and expression, both of which were intensified by social changes. Through its transition from celebratory and ceremonial epic poetry to the discourse of legal, parliamentary and civic affairs in classical times, rhetoric was redeveloped and became specialised. Rhetoric was also influenced by *letteraturizzazione* (shifts from orality to literary expression) which was not a dramatic event but rather the gradually emerging product of interaction between social, cultural and intellectual forces. The developmental stages could be classified as *mythos*, *logos* and *rhetoric* (ch 1).

Defining, redefining and reformulating rhetoric is necessary and this process is still going on. Accordingly, various definitions of rhetoric have emerged throughout history: there are many rhetorics, rather than one single type of rhetoric. Although definitions differ, the fundamental concept remains the same: rhetoric is the practical art of verbal communication (ch 1 – ch 5).

2. The development or redefinition of rhetoric is divided into two trends (3.1). *Influence* study is associated with the 'continuity' of classical rhetoric. It concentrates on preserving classical rhetoric rather than redefining rhetoric by using later valuable insights. As its

counterpart, *system* study is associated with an organised, consistent, coherent way of talking about something (3.1.2). It focuses on reformulating or reinventing rhetoric by integrating it with interdisciplinary subjects in both human and social sciences (3.2).

3. Rhetoric has been used in biblical interpretation since the early Christian period (4.1). Contemporary scholars have reached consensus on the rhetoricity of the Bible and they regard rhetoric as a critical construct in method and theory towards understanding the Bible. In dealing with the comprehensive power of the text, rhetorical criticism becomes a tool, not only of hermeneutics, but also of practical and social criticism. There are two trends in rhetorical criticism. On the one hand, a special topic such as structure, genre, or situation (4.2) is examined and, on the other hand, a text is investigated by a comprehensive (multi-dimensional) approach (4.3). The selection of a suitable method depends on the interest of the critic.

4. As a theory and a method, rhetorical criticism is challenged from inside and outside. For instance, Bakhtin and Kristeva argue the dialogic nature of language in general and of text in particular, and Wilder (1956, [1964] 1971), Wuellner (1993) and Robbins (1993, 1994a, [1995], [1996]) suggest that 'cultural rhetoric' be employed in biblical studies, especially in New Testament studies. Combrink (1996:193) also recognises the importance of the dialogic nature of the Bible when he refers to the '*dialogue with and between the writings of the Bible.*'

Consequently, rhetoric emerges as a 'collaborative art' which focuses on discursive formations including social cultural values, rather than a 'monologic art' which focuses only on persuasion in the paradigm of author-message-audience. Bizzell and Herzberg (1990:14) favour this direction when they argue that rhetorical theory 'has come to focus today on the question of the source and status of knowledge.' This is seen as a 'new system' of rhetoric. The focus of rhetorical criticism, therefore, has begun to move from studying the performance of rhetorical discourse to its archaeology (invention).

5. Dialogic rhetoric comprises both centripetal and centrifugal forces, and facilitates, therefore, a new system of rhetoric. While rhetoric in the traditional sense stresses the centripetal dynamic in order to influence an audience, dialogic rhetoric deals with both

centripetal force (centralisation and unification) and centrifugal force (decentralisation and diversification). A text is the dialogic product between *genotext*, including social and cultural contexts, and *phenotext*. The text, therefore, consists of 'webs of meaning.'

10.2 Parable Discourse

1. Although rhetorical criticism has not been a popular method for the study of Jesus' parables, some studies have been done employing this method. We have divided these into three groups in terms of dialogic rhetoric (ch 6). The first group examines the parables according to the concept of traditional rhetoric, focusing on the parable as 'taxonomy' (6.1.1) or as rhetorical discourse in a communicative model of author-text-audience (6.1.1.3). The second group investigates the parables by means of canonical and non-canonical (including social cultural values) dialogic methods. The third group proposes the study of the collection of Jesus' parables as a *cento*. A feature of the growing consensus among parable scholars is that they recognise a parable as a rhetorical discourse with its own integrity and subject to be addressed.
2. The enigmatic nature of the parable is caused by heteroglossia (5.1.2.5; 7.1; 8). Jesus' parables differ from those of the other teachers of his time. Jesus' parables reflect neither Jewish nor Hellenistic-Roman **dominant** cultural rhetoric. The parable exhibits both Jewish and Hellenistic-Roman **subcultural** rhetoric. Jesus' parable is a rhetorical discourse of **Christian subculture** which originates from Jesus himself (7.1).

When Jesus uses the parable for teaching about the kingdom and for disclosing the revelation of God (13:35) it seems to have no relevance for 'outsiders' who remain in either of the dominant cultures, and so it becomes enigmatic to such people. By contrast, Jesus' parable is understood by insiders who move into Christian subculture.

3. The parable discourse in Matthew 13 must be seen as a *cento*, or *textus* which has a rhetorical structure based on a basic unit (*chreia*), rather than as a mere collection of Jesus' kingdom parables. The parable of the Sower functions as *chreia*. Because Jesus' parable has no reference, the author (Matthew) employs the **chreia elaboration** to fashion the discourses into a *textus* according to his rhetorical purpose. The elaboration of the *chreia*

thus forms one period consisting of two subperiods which are divided according to scene and audience (7.1). The first period is set by the sea with a mixed audience, and the second period is set in the house where the audience is composed of the disciples only.

In the process of the *elaboration of the chreia*, Matthew leaves the obdurate crowds behind when Jesus and his disciples go into the house, at which point the elaboration of the *chreia* continues. The disciples, therefore, remain inside the elaboration and they continue to gain understanding. This understanding is God-given and is actualised through Jesus. The disciples are given the secrets of the kingdom and they understand, whereas the crowds are not given this insight and they do not understand. Consequently the disciples are the core and primary members of Jesus' movement whereas the crowds are not. In addition, the disciples are depicted as having the honour of 'being with Jesus' by spatial arrangement.

4. This separation can be seen as Matthew's motive which is identical to the 'rhetorical situation': 'the motivation out of which he [the author] writes is synonymous with the structural way in which he puts events and values together when he writes' (Burke 1957:18). Matthew's motive appears to be the building of a new community.
5. A number of cognitive strategies employed in the parable discourse serve as webs of meaning in the texture of the parable discourse. Particularly important values found in this study are:
 - Jesus Christ is the sower (bringer) of the kingdom.
 - The message (and/or kingdom) involves the necessary division and judgement in future.
 - Jesus is the Son of Man who judges all human beings at the close of the age.
6. The parable discourse occupies the synecdochic position within the chiastic structure of Matthew's Gospel (9.1.2), and thus functions as the turning point in Jesus' public ministry from the Jews towards the disciples. It occupies the representational position, having an intertextual relationship with Jesus' great discourses and two enframing texts – 12:46-50 and 13:54-58 (9.2.1). Through this dialogic relationship Matthew underlines the separation between insiders (Jesus' true family) and outsiders.

Throughout the other four great discourses the disciples are described as Jesus' inner circle and they share a closer relationship with Jesus than do the crowds who form the outer circle. Jesus' spiritual family is not related to biological (9.2.1.1) and geographical ties (9.2.1.2). The members of the family are those who do the will of the Father in heaven. Only then is discipleship bestowed.

10.3 Rhetorical Response to the World

As stated earlier the zenith of rhetorical criticism is social activism or practical criticism (1.1.1, 4.4). This section will be devoted to this subject. The building of community is a major concern in the Bible and is, therefore, 'the foundation document of Christian communities' (Stanton 1991: 53, 1992b; 1994:10; cf Gager 1975; Overman 1990; Saldarini 1994, 1995). One of the most important characteristics of any rhetorical discourse which creates a new community is what Wilson (1969, 1973:22-26) calls *response to the world*.

According to him, response to the world reflects the tension between sectarian movement and the world found in 'many relatively unfocused, unpurposive activities, and *not only* in activities, but also in life-style, association, and ideology' (Wilson 1973:19-20, *passim*). There are seven types of response. We will formulate these by using the words from Wilson, Wilde (1974:38-62) and Robbins (1994a:, [1995]:162-166, [1996]:54-56).

1. *Conversionist response* is associated with the ideology that the world is corrupt because man is corrupt. If man can be changed the world will be changed. Salvation is not available by objective agencies but by a profound transformation of self brought about by the supernatural. The emphasis is on what men must do to be saved and on the relationship between the individual and a personal saviour. The acquisition of a new subjective orientation will itself be salvation, even though the objective world does not change.
2. *Revolutionist response* is eschatological and declares that only the destruction of the world – of the natural, but more specifically of the social order – will suffice to save man. This will be done supernaturally since man is in short supply of power, if not to destroy the world then certainly, to re-create it. Believers may themselves feel called upon to participate in the process of overturning the world, but they know that they do no more

than assist greater powers and give a testimony of faith by their words and deeds. Only God can create such a new order. While the conversionist focuses on subjective re-orientation the revolutionist insists on the objective change of the world by divine action.

3. *Introversionist response* defines the world as irredeemably evil and maintains that salvation is given by complete withdrawal from it. This is completely indifferent to social reforms, to individual conversion and to social revolutions. Purification is obtained only by renouncing the world and leaving it. This response might be an individual one with deepening than widening spiritual experience and allows the establishment of a separated community with its own holiness. Salvation for a separated community is present in practice, even though, ideologically, it is a future realisation. Membership of the community constitutes the source and seat of all salvation.
4. *Gnostic-Manipulationist response* seeks only a transformed set of relationships or a transformed method of coping with evil. Whereas the three previous responses reject the goals of the culture as well as the means and the facilities by which man might be saved, the gnostic-manipulationist response retains the goals and rejects only the means and the facilities. The gnostic-manipulationist response focuses on particular and distinctive knowledge. Salvation is possible in the world, and evil will be overcome if man learns the right means, or improved techniques, of dealing with his problems.
5. *Thaumaturgical response* focuses on the particularistic and individualistic concern for relief from present and specific ills by special dispensations. The demand is for supernatural help with a personal problem, and the operation of this help is magical. Salvation is immediate, local and personal, and usually takes the form of healing, assuagement of grief, restoration after loss, reassurance, the foresight and avoidance of calamity, the guarantee of eternal (or at least continuing) life after death, or resurrection. If doctrine is developed in a thaumaturgical response it is often of little importance in the attainment of salvation.
6. *Reformist response* recognises evil but assumes that it may be handled according to supernaturally-given insight about the ways in which social organisation should be amended. The amendment of the world is the main issue. This response recognises the

supernatural agencies for saving the corrupted world, because man is incapable of doing so. This response assumes gradualism and broad accommodation to the wider society.

7. *Utopian response* seeks to reconstruct a complete social world according to some divine principles, rather than to simply amend it from a reformist position. The goal of utopian response is to establish a new social organisation in which evil will be eliminated. It is more radical than the reformist response because the utopian insists on complete replacement of social organisation. Since utopian response maintains that man remakes the world, it differs from the revolutionist response focusing on divine power which destroys this present world and recreates another.

These responses may be summarised briefly as prescriptions for changing the relation of man to the 'world.'

The objectivists focus on the world, saying:

- God will overturn it (revolutionists);
- God calls us to abandon it (introversionists);
- God calls us to amend it (reformists);
- God calls us to reconstruct it (utopians).

The subjectivists say:

- God will change us (conversionists).

The relationists, if we may call them that, say:

- God calls us to change perception (manipulationists).
- God will grant particular dispensations and work specific miracles (thaumaturgists).

(Wilson 1973:27)

These seven types of *response* can be found in the rhetoric of religious movement. The important point is which types of response appear in the rhetorical discourse. According to Robbins (1994a:186, [1995]:165), two, three or four of these responses interact within a rhetorical discourse. Against this background, we will investigate what kinds of response are

produced by the parable discourse. By the response to the world, the parable discourse comprehends those aspects of Christian culture to be nurtured and maintained.

Conversionist response is seen in Jesus' public teaching (Wilson 1969:365) and 'sowing in the field' (preaching to the world). This is also expressed in the term 'joy' in the Hidden Treasure and the Pearl (in the latter parable, Matthew does not use the term but presumes the idea of joy). The terms 'find', 'search' and 'joy' in the parable discourse refer to a new orientation of the person towards the message, and Matthew exhibits a special interest in the term 'joy' (Gundry 1994:276). Jeremias ([1972] 1989:200) maintains that 'joy' is the key term. 'Joy,' however, does not refer automatically to salvation (13:30). It requires a sufficient and necessary response such as 'selling' and 'buying' (13:44, 46) to bring about salvation.

Concerning revolutionist response, the parable discourse presents the vision of the destruction of the world as seen in the expressions, 'harvest' (13:30), 'the final judgement' (13:41-43, 49-50), 'sorting of fish' (13:48), 'burn' (13:30), 'burned with fire' (13:40), 'the furnace of fire' (13:42, 50) and 'weeping and gnashing' (13:42, 50).

The re-creation of the world is implied in 'sowing seed' (13:4), 'sowing the mustard seed' and 'tree' (13:31-32), 'woman' (13:33) and 'sowing good seed' (13:38). 'The final judgement' also refers to the re-creation of the new world. The Son of Man will send his angels to judge (destroy) the present world 'at the close of the age' and they will separate the righteous from the evildoers (13:41; 49). The Son of Man, then, will establish the kingdom. At this point, the kingdom refers to the destruction of the present world and to the new world thereafter. This is total revolution in which the kingdom of Satan is overthrown. This revolution will occur universally in the future when the Son of Man makes his second coming.

Wenham (1989:25) argues very strongly that Jesus' parable is the discourse which announces God's revolution and God's new world, as promised in the Old Testament. God was at last intervening 'to establish his reign over everything, to bring salvation to his people and renewal and reconciliation to the world. But fortunately Jesus did not announce his message in such general theological terms; he announced it primarily through vivid, concrete parables' (:25).

Matthew 13 is basically a gnostic-manipulationist discourse (Robbins [1996]:56) because in chapter 13 Matthew uses the term parable for the first time in his Gospel, although there are many parabolic discourses before this chapter (7.5.1 & 7.5.2). The gnostic-manipulationists sometimes claim that the only way of achieving their goal is to use the special knowledge taught by the movement (Wilson 1969:367). Jesus' parable derives from the Christian subcultural rhetoric and is thus one of his special teaching methods (7.1). Using the parable in Jesus' teaching (13: 3) means changing the method of his teaching appropriate to attaining his purpose.

Jesus' parable is enigmatic, obscure, unclear and mysterious (13:11,35). These are characteristics of the gnostic-manipulationist discourse (Robbins [1996]:56). The audience must see and take heed of the parable (13:9,43b), and yet the true understanding of the parable is hidden and obscure even to Jesus' disciples (13:36) at a certain stage. Later, however, only the insiders are given 'understanding' (7.5.2). Understanding is 'God-given' and brings salvation to the individual. By contrast, the outsiders do not understand the message because they are corrupt.

In relationship with Jesus, the insiders (the disciples) are the understanding scribes (13:51, 52) who emphasise both Jesus' teaching and the 'law and prophets' as the canon for the Christian faith and life (8.8). The real relationship in this case is the one between 'giver' and 'taker' rather than between sinner and saviour (Wilson 1969:367). In other words, the parable discourse focuses on teachership rather than priesthood in its authority.

Gnostic-manipulationist topics and emphases evoke a desire to become one of the 'insiders' who understand the hidden secrets of the kingdom and who are gathered by the Son of Man into eternal life (Robbins [1996]:56-57).

Accordingly, the parable discourse configures conversionist (God will change us), revolutionist (God will overturn the world in future) and gnostic-manipulationist (God calls us to change perception) responses to the world, in particular the Hellenistic-Roman world of the first century. It does not make reformist (God calls us to amend the world), introversionist (God calls us to abandon the world), thaumaturgist (God will grant particular dispensations and work specific miracles) and utopian (God calls us to reconstruct it) responses.

Thus, the characteristics of the Christian culture suggested by the parable discourse can be viewed as **conversionist, revolutionist and gnostic-manipulationist.**

In closing, we would like to state that in our study, we have tried to combine to some degree rhetorical and biblical study in order to make, perhaps, a small contribution to the endless dialogue on the interpretation of the Bible, the Word of God, which is the canon for the Christian faith and life.

Abbreviations

BI	Biblical Interpretation
BSac	Bibliotheca Sacra
RTB	Biblical Theology Bulletin
CBQ	Catholic Biblical Quarterly
CE	College English
CI	Critical Inquiry
CM	Communication Monographs
CQ	Classical Quarterly
CSSJ	Central States Speech Journal
CW	Classical World
ETL	Ephemerides Theologicae Lovanienses
ExpT	Expository Times
HSCP	Harvard Studies in Classical Philology
Int	Interpretation
JBL	Journal of Biblical Literature
JHS	Journal of Hellenistic Studies
JSNT	Journal for the Study of the New Testament
JTS	Journal of Theological Studies
LS	Language and Style
Neot	Neotestamentica
NTS	New Testament Studies
PMLA	Publications of the Modern Language Association of America
PR	Philosophy and Rhetoric
QJS	Quarterly Journal of Speech
RSQ	Rhetoric Society Quarterly
SBLSP	SBL Seminar Papers
SJT	Scottish Journal of Theology
SM	Speech Monographs
ST	Studia Theologica
SSCJ	Southern Speech Communication Journal
TynBul	Tyndale Bulletin
WC	Written Communication
WJSC	Western Journal of Speech Communication

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